Auction at Profiles in History

Friday December 10, 2004 at 1:00pm PST

Auction Location:

110 N. Doheny Dr., Beverly Hills, CA 90211

Preview Weekdays - Monday, Nov. 29, through Thursday, Dec. 9, 2004
from 10:00 a.m. to 7:00 p.m.
(by appointment only)

LIVE • MAIL • PHONE • FAX • INTERNET

Hollywood Auction 20

President/Chief Executive Officer
Joseph M. Maddalena

Editor
Kevin J. Hasely

Art & Photography Director
Lou Bustamante

Acquisitions/Consignment Relations
Brian R. Chanes

General Manager
Lorna Hart

Internet /Auction Associate
Fong Sam

Administrative Associate
Brittney Reuter

Catalog Price
$30.00

Telephone
1-310-859-7701

Fax
1-310-859-3842

Office address
110 N. Doheny Dr.
Beverly Hills, California 90211

Web site
www.profilesinhistory.com

E-mail address
info@profilesinhistory.com

Place your bid over the Internet! **Profiles in History** will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction.
For more information, please visit us @

www.ebayliveauctions.com

For your convenience during the auction and preview, there is a parking structure one block south of Wilshire Blvd. on Doheny Dr.
Please note street parking is one hour.

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to either fifteen percent (15%) of the Final Bid Price if paid in cash or eighteen percent (18%) of the Final Bid Price if paid by credit or debit card; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. **Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used**. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. **Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later.**

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to re-offer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the purchase price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

IN THE EVENT THAT SUCH BUYER IS THE SUCCESSFUL BIDDER ON MORE THAN ONE LOT AND PAYS LESS THAN THE PURCHASE PRICE FOR THE TOTAL LOTS PURCHASED, PROFILES SHALL APPLY THE PAYMENT RECEIVED TO SUCH LOT OR LOTS THAT PROFILES, IN ITS SOLE DISCRETION, DEEMS APPROPRIATE. IF PROFILES DOES NOT EXERCISE SUCH DISCRETION, THE LOTS TO WHICH THE PAYMENT SHALL BE APPLIED WILL BE IN DESCENDING ORDER FROM THE HIGHEST PURCHASE PRICE TO THE LOWEST. Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. **PROFILES DOES NOT PROVIDE ANY WARRANTIES TO BIDDERS OR BUYERS, WHETHER EXPRESS OR IMPLIED, BEYOND THOSE EXPRESSLY PROVIDED FOR IN THESE CONDITIONS OF SALE. ALL PROPERTY AND LOTS ARE SOLD "AS IS" AND "WHERE IS". BY WAY OF ILLUSTRATION RATHER THAN LIMITATION, NEITHER PROFILES NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESSED OR IMPLIED, AS TO MERCHANTABILITY OR FITNESS FOR INTENDED USE, CONDITION OF THE PROPERTY (INCLUDING ANY CONDITION REPORT), CORRECTNESS OF DESCRIPTION, ORIGIN, MEASUREMENT, QUALITY, RARITY, IMPORTANCE, EXHIBITION, RELEVANCE, ATTRIBUTION, SOURCE, PROVENANCE, DATE, AUTHORSHIP, CONDITION, CULTURE, GENUINENESS, VALUE, OR PERIOD OF THE PROPERTY. ADDITIONALLY, NEITHER PROFILES NOR THE CONSIGNER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO WHETHER THE BUYER ACQUIRES RIGHTS IN COPYRIGHT OR OTHER INTELLECTUAL PROPERTY (INCLUDING EXHIBITION OR REPRODUCTION RIGHTS) OR WHETHER THE PROPERTY IS SUBJECT TO ANY LIMITATIONS SUCH AS 'DROIT MORALE' (MORAL RIGHTS) OR OTHER RIGHTS AFFECTING WORKS OF ART. PROFILES DOES NOT MAKE ANY REPRESENTATION OR WARRANTY AS TO TITLE.**

All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices.

Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly.

Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. **UNDER NO CIRCUMSTANCES IS ANY EMPLOYEE, AGENT OR REPRESENTATIVE OF PROFILES AUTHORIZED BY PROFILES TO MODIFY, AMEND, WAIVE OR CONTRADICT ANY OF THESE TERMS AND CONDITIONS, ANY TERM OR CONDITION SET FORTH ON THE REGISTRATION FORM, ANY WARRANTY OR LIMITATION OR EXCLUSION OF WARRANTY, ANY TERM OR CONDITION IN EITHER THE REGISTRATION FORM OR THESE TERMS AND CONDITIONS REGARDING PAYMENT REQUIREMENTS, INCLUDING BUT NOT LIMITED TO DUE DATE, MANNER OF PAYMENT, AND WHAT CONSTITUTES PAYMENT IN FULL, OR ANY OTHER TERM OR CONDITION CONTAINED IN ANY DOCUMENTS ISSUED BY PROFILES UNLESS SUCH MODIFICATION, AMENDMENT, WAIVER OR CONTRADICTION IS CONTAINED IN A WRITING SIGNED BY ALL PARTIES. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.**

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles – this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances.

The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. **No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties**. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

Auction General Guidelines

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of 15% of the hammer price when payment is in cash or 18% of the hammer price when payment is by credit or debit card. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report.

We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

THE AUCTION
All auctions are open to registered bidders only. You must register to bid or otherwise participate.

BIDDING
Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, Internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

BIDDING INCREMENTS
See registration page.

ABSENTEE BIDS
If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

TELEPHONE BIDS
It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

INTERNET BIDS
Profiles in History is pleased to offer live Internet bidding at the URL *www.ebayliveauctions.com*. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

SUCCESSFUL BIDS
The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed invoice.

UNSOLD LOTS
If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

PAYMENT
You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

SHIPPING
After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at 310-859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

SALES RESULTS
Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

AUCTION ESTIMATE
If you are considering selling your property, you can bring items to our Beverly Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

CONSIGNMENT AGREEMENT
If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are 15% of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

DELIVERY OF PROPERTY TO PROFILES IN HISTORY
After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

PRE-AUCTION NOTIFICATION
Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

***Photographs, Illustrations and Screen Shots*:**

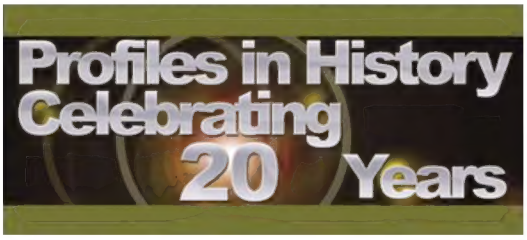
Unless otherwise explicitly set forth in the catalog description for an individual item, all photographs, illustrations, and screen shots are furnished solely for reference purposes and not as a statement, representation or warranty that the image depicted is the exact item offered. Due to the fact that multiple props, costumes, and other items are customarily made for and used on or off screen in a motion picture or other program, Profiles cannot and does not represent or warrant that the specific item depicted in the photograph, illustration or screen shot is the very same item offered at auction.

***Trademarks*:**

In the catalog descriptions, Profiles takes steps to identify and provide provenance for an item offered at auction. In many cases, the items offered were used in or in conjunction with motion pictures or other programs and is furnished in order to fully identify and describe the item offered at auction, including photographs, illustrations, and screen shots. Profiles in no way claims any connection to or relationship with the producers of the motion picture or other program. In all cases, the use of the titles or other elements of a motion picture or other program is for informational purposes only.

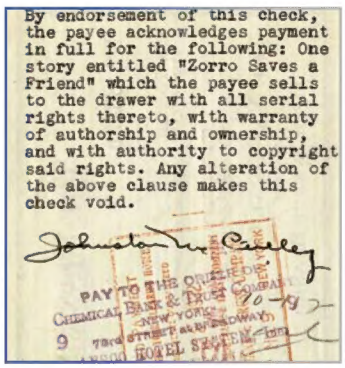
***Copyrights*:**

Unless otherwise set forth with respect to an item offered, the item offered at auction is a one-of-a-kind original piece, and Profiles makes no statement, representation or warranty concerning the copyright of such item. Depiction of the item in the catalog and other auction promotions is purely for informational and reference purposes regarding the offering of the item at auction. Unless otherwise set forth with respect to an item offered, Profiles makes no statement, representation or warranty concerning the successful bidder's right to copy, reproduce or adapt for any purpose any item offered at auction.



1. VINTAGE GLASS THEATER SLIDES IN TWO BACKLIT DISPLAYS. These vintage color slides were used as theater advertisements, projected on the screen in full color. Lot consists of two presentation backlit boxes constructed of wood with fabric matting, one featuring three 4 in. x 3 ¼ in. slides announcing the upcoming films *Step On It* starring Hoot Gibson, *Men in the Raw* starring Jack Hoxie, and *Don't Get Personal* starring Marie Provost; this display measures 11 in. x 19 in. x 4 in. The other presentation box features black and white glass slides (now with a yellow tint due to age) announcing *Ship of the Flying U* starring Hoot Gibson, *Siege* starring Virginia Valli and Eugene O'Brien, *The Wild West Show* starring Hoot Gibson, and *The Cohens and Kellys* starring George Sidney, Charles Murray and Vera Gordon. This display measures 16 in. x 15 in. x 4 in. Each are wired with standard electrical wall plug and toggle switches to illuminate the light source within. **$300 – $500**

3. ARCHIVE OF VINTAGE BOXING PHOTOS. Two black and white photographs of Jack Johnson battling one of the "Great White Hope" contenders, accompanied with a photo of a group of 10 past boxing champs dressed in formal attire. Each photo measures approx. 3 ½ in. x 6 ½ in. **$200 – $300**


By endorsement of this check, the payee acknowledges payment in full for the following: One story entitled "Zorro Saves a Friend" which the payee sells to the drawer with all serial rights thereto, with warranty of authorship and ownership, and with authority to copyright said rights. Any alteration of the above clause makes this check void.

Johnston McCulley

PAY TO THE ORDER OF
CHEMICAL BANK & TRUST COMPANY
NEW YORK

4. *ZORRO* AUTHOR JOHNSTON MCCULLEY SIGNED CHECKS. Five checks payable to Johnston McCulley, all for payment for various *Zorro* stories from the Frank A. Munsey Co., each endorsed on the verso by McCulley. **$200 – $300**

2. VINTAGE SNOWSHOES FROM CHARLIE CHAPLIN'S *THE GOLD RUSH*. (UA, 1925) Wooden frame and wicker vintage snowshoes, measuring 54 in. long from tip to tip. Seen in this classic Chaplin film when "Hank" (Henry Bergman) leaves the small frontier cabin on a long expedition, and Chaplin hands these snowshoes to his porter. A great piece from one of Chaplin's best films, *The Gold Rush*, which has been honored in the National Film Registry. Screen-used Charlie Chaplin memorabilia is virtually unobtainable. **$1,200 – $1,500**

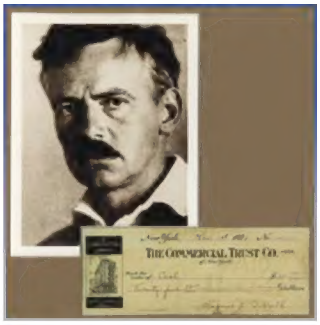
THE FRANK A. MUNSEY COMPANY
No 50932
NEW YORK, November 1 1928
PAY TO THE ORDER OF Earle S. Gardner $170.00
EXACTLY $120 & 00 CTS. DOLLARS
THE NATIONAL CITY BANK OF NEW YORK
FIFTH AVENUE BRANCH
THE FRANK A. MUNSEY COMPANY

5. *PERRY MASON* WRITER ERLE GARDNER SIGNED CHECKS. Pair of bank checks from the Frank A. Munsey Co. from 1928 made out to Gardner, and endorsed on the verso. **$100 – $200**

6. MARY PICKFORD AND DOUGLAS FAIRBANKS VINTAGE SIGNED PHOTOS INSCRIBED TO HARRY STERN. Two 7 in. x 9 in. vintage black and white publicity photos of America's most famous couple, each inscribed on the image in black ink to Harry Stern and dated 1927 (Fairbanks) and 1928 (Pickford). **$200 – $300**

7. FRAMED COLLECTION OF VINTAGE CIGARETTE CARDS FROM 1934 FEATURING SILENT FILM STARS. Collection of 50 English cigarette cards, each measuring 1 ½ in. x 2 ¾ in. and in mint condition, featuring a host of silent film stars from 1934 including Mae West, Wallace Beery, Claudette Colbert, Marion Davies, Jackie Cooper, Douglas Fairbanks, Mary Pickford, Randolph Scott, and Ida Lupino among many others. Each illustration is based on a publicity photograph, and is printed in vivid color. Handsomely matted and framed to 27 in. x 23 in.
$200 – $300

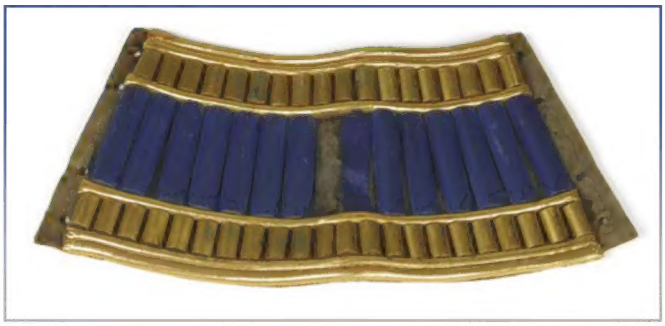
8. PAIR OF VINTAGE MAE WEST PARFUM COUNTER DISPLAYS. These standees are each approx. 8 ½ in. x 11 ½ in., mounted to board, featuring Mae West in a provocative pose. **$200 – $300**



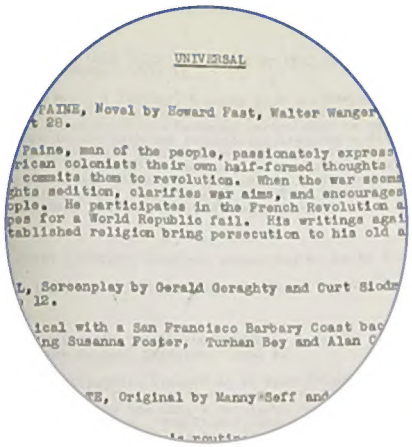
New York, Nov 1st 1921 No.
THE COMMERCIAL TRUST CO. 1234
of New York
Pay to the order of Cash $25 00/100
Twenty five 00/100 Dollars
Eugene G. O'Neill

9. EUGENE O'NEILL SIGNED CHECK. Bank check dated November 1, 1921, drawn on his account at The Commercial Trust Co. of New York, payable to *"Cash"* in the amount $25.00. Filled out entirely in O'Neill's hand, and signed *"Eugene G. O'Neill"* at the lower right. Framed with a 5 in. x 7 in. black and white image of O'Neill. Measures 13 in. x 13 in. overall. **$300 – $500**

10. CECIL B. DEMILLE AND LOUIS B. MAYER SIGNED CONTRACT FROM 1928. 43-page typed contract dated July 31, 1928 for the production of three motion pictures, covering all facets of film production from laboratory work to sound stages to compensation for DeMille ($50,000 in installments of $5,000 per week). Signed at the conclusion three times by DeMille, and also by Louis B. Mayer as the studio head. DeMille made three films for MGM during this period and before he went over to Paramount: *Dynamite* starring Conrad Nagel, *Madam Satan* starring Reginald Denny and Kay Johnson, and *The Squaw Man* starring Lupe Velez. **$400 – $600**



12. ROD LA ROCQUE GAUNTLET FROM *THE TEN COMMANDMENTS* (SILENT VERSION). (Famous Players-Lasky, 1923) Leather gauntlet painted gold and blue with lace-up closure, worn by Rod La Rocque as Dan McTavish. Original wardrobe and props from this early film are very scarce. **$300 – $500**


UNIVERSAL
AINE, Novel by Howard Fast, Walter Wanger
t 28.
Paine, man of the people, passionately expres
rican colonists their own half-formed thoughts
commits them to revolution. When the war seem
hts sedition, clarifies war aims, and encourages
ple. He participates in the French Revolution a
es for a World Republic fail. His writings agai
tablished religion bring persecution to his old a
L, Screenplay by Gerald Geraghty and Curt Siodm
12.
ical with a San Francisco Barbary Coast bac
ng Susanna Foster, Turhan Bey and Alan
E, Original by Manny Seff and

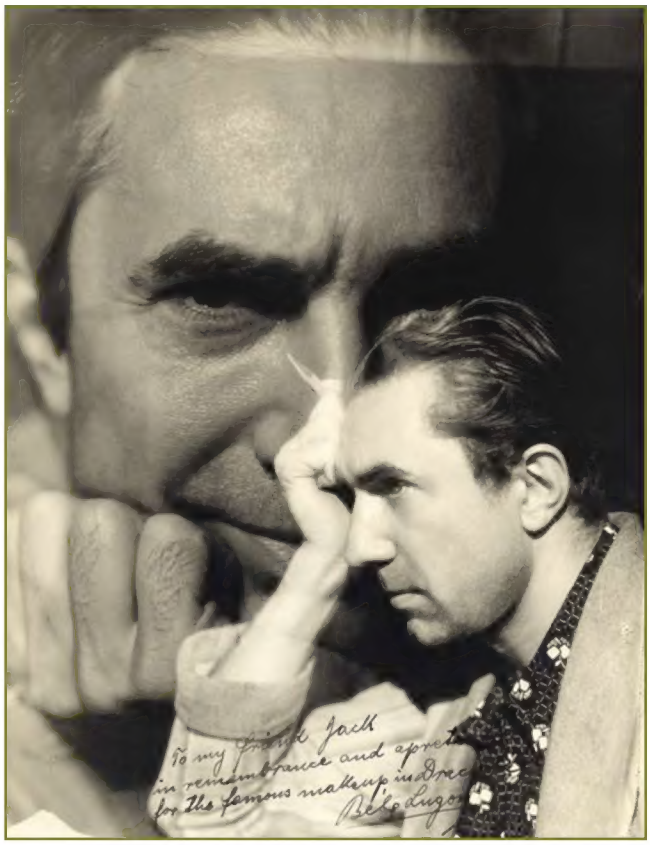
11. CECIL B. DEMILLE'S PERSONAL STORY-RESEARCHER BOOKS FROM PARAMOUNT STUDIOS. Comprised of four volumes: two hardback books covering the years 1942 (55pp) and 1944 (83pp), as well as two soft cover books encompassing the years 1945 (27pp) and 1958 (113pp). One is signed *"Cecil B. DeMille"* in the producer's hand with associate producer Henry Wilcoxon's name written just beneath. These four books were taken home by Mr. Wilcoxon when he was working on *The Buccaneer* (1958) with DeMille, and not returned as the research library was being dismantled when Paramount changed hands after DeMille's death in 1959. They offer fascinating insight into the workings of Hollywood's Golden Age, listing every literary property Paramount owned in those years, plus what every other studio (MGM, 20th Century Fox, Warner Bros., Goldwyn, etc.) owned and was considering for development.

All short stories, novels, biographies, and plays are listed in alphabetical order with a detailed synopsis paragraph of each listing. All 4 are marked *"For Paramount Producers eyes only"*. Also included is an inter-office memo to DeMille, cautioning him to be sure to never let them out of his hands! These books are a priceless tool for any writer, researcher or Hollywood historian, showing what got made, what didn't, and why. **$2,000 – $3,000**

13. *HELL'S ANGELS* STARRING JEAN HARLOW JUMBO WINDOW CARD. (UA, 1930) Jumbo window card printed in color on heavy stock, measuring 22 in. x 28 in. Separation at center vertical fold, and general chipping to edges with some staining/toning. Memorabilia from Jean Harlow's few major films is quite uncommon. This piece would benefit from professional restoration/conservation. **$200 – $300**

14. JACK PIERCE MAKE-UP APPLIANCE MOLDS FOR LON CHANEY, JR. IN *FRANKENSTEIN MEETS THE WOLF MAN*. (Universal, 1943) These vintage molds were made by legendary make-up effects artist Jack Pierce to create the memorable "wolf ear" prosthetic appliances used by Lon Chaney, Jr. as "The Wolf Man", and possibly used in preparation for the shooting of the 1948 film *Abbott & Costello Meet Frankenstein*. The molds are each written on the side in black ink, *"Lon Chaney – 'Wolf Man' – Ear Change #3"*, and fit perfectly together to make the latex appliances for use in the film. Original make-up artifacts, especially vintage pieces associated with the great Lon Chaney, are exceedingly rare. **$5,000 – $7,000**

15. BELA LUGOSI ORIGINAL SPECIAL EFFECTS PROP HEAD FROM *THE RETURN OF THE VAMPIRE*. (Columbia, 1944) Original special effects head of Bela Lugosi's skull, made of plaster by make-up artist Clay Campbell, with wax remnants on portions of the face, cranium and back of the spine. In the final scenes of the film, a wax likeness of Lugosi was molded to this skull, and then melted off in a horrific scene as the sun rises over the fallen vampire's body! This is the only skull created for the film, and also retains some faux hair follicles as used during the shooting of this final sequence, and the right earlobe is still recognizable. Inscribed *"Bella* [sic] *Lugosi"* in blue pen on the left side near the spine. The creation of this prop is chronicled in the 1980 book Making a Monster by Al Taylor and Sue Roy (pp. 48-49, with illustration on p. 51). *Note*: the bottom edge has been trimmed since the image in the book was taken. A great special effects prop from this Lugosi film, rare to have survived. **$12,000 – $15,000**



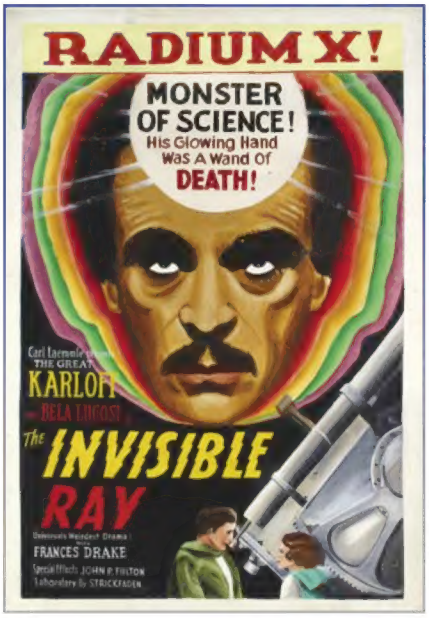
15A. Pair of vintage oversize Béla Lugosi signed photographs, inscribed to legendary make-up artist Jack Pierce. These two vintage black and white publicity photographs each measure 11 in. x 14 in. (one is trimmed). The first is a double exposure portrait of Lugosi striking a pensive pose, inscribed in black ink on the image *"To my friend Jack, in remembrance and apreciation* [sic] *for the famous makeup in Dracula, Béla Lugosi"*. The second features Lugosi in character as Dracula, with his arms outstretched and draped in a long black cape, and silhouette shadow of a vampire bat cast on the background. Lightly inscribed on the image in black ink, *"Jack.... I* ['ll] *get you! Dracula"*. The creative darkroom work on each of these portraits is exceptional, and state-of-the-art considering the early period in which they were produced. The Dracula image is a composite, made using one of a very few revolutionary techniques that were being experimented with at the time, and has a small chip at the upper right corner which does not detract from the piece. An excellent pairing of vintage photographs with an important association; Jack Pierce was instrumental in creating Lugosi's on-screen mystique as the finest Dracula in history. **$12,000 – $15,000**

16. *King Kong* Mexican lobby card. (RKO, 1933) In full color, and printed on heavy card stock. Measures 12 ½ in. x 16 in. Condition: B, with worn edges and crude hole at the upper right corner.
$300 – $500

17. BRONZE BUST OF *KING KONG*, MADE AS AN HOMAGE TO MARCEL DELGADO. (RKO, 1933) This lifelike, snarling bust of King Kong is cast in bronze, and mounted on a marble base with ID plaque *"King Kong - Sculptor Marcel Delgado, 1900-1976"*. Measures 8 in. tall. Originally part of the collection of noted sci-fi / horror collector Forrest Ackerman. **$200 – $300**

18. WITCH DOCTOR'S SCEPTRE FROM *KING KONG*. (RKO, 1933) Wooden-handled sceptre adorned with various hand-applied plumes of multi-colored feathers, and secured at the base with twine. Marked lightly in black ink at the center of the handle *"RKO D1038"*. This impressive piece was carried by one of the witch doctors during the tribute to Kong, just before Fay Wray is offered up to the beast as a sacrifice. The feathers are slightly worn from age, but the piece remains in quite remarkable condition considering it was made over seventy years ago. Original screen-used props from this important film are very rare, and this highly-visible piece is one of the finest *King Kong* props we've ever encountered. A wonderful piece of Hollywood history! **$15,000 – $18,000**

19. ARCHIVE OF FOUR VINTAGE LEADING LADY SIGNED PHOTOS. Four exceptional signed photographs: Shirley Temple 8 in. x 10 in. hand-tinted, inscribed *"To Jose Lopez Hernandez, Love Shirley Temple"*; Carmen Miranda 11 in. x 14 in. hand-tinted, inscribed *"A Pepe, Sinceramente, Carmen Miranda"*; Ann Rutherford 11 in. x 14 in. sepia-tone, inscribed *"To Pepe, Good Luck! Always Ann Rutherford"*; and Betty Grable 11 in. x 14 in. hand-tinted, inscribed *"To Pepe, Every good wish always, Betty Grable"*. **$600 – $800**

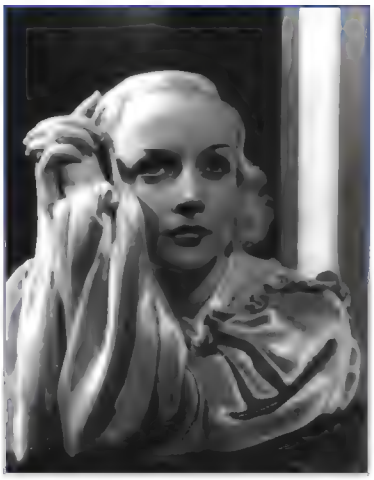


20. HAND-PAINTED RE-CREATION OF THE ORIGINAL ONE-SHEET POSTER FOR *INVISIBLE RAY*. (Universal, 1936) From the classic film starring both Boris Karloff and Bela Lugosi, this original piece of artwork was part of the collection of noted sci-fi / horror collector Forrest Ackerman. **$200 – $300**

21. Vintage Joan Crawford 11 x 14 portrait by Hurrell (flapper). 11 in. x 14 in. vintage black and white George Hurrell publicity portrait of Joan Crawford wearing a flop hat in the style of a 1920s flapper girl. In fine condition. **$200 – $300**

24. Vintage Joan Crawford 11 x 14 portrait by Hurrell (arms outstretched). 11 in. x 14 in. vintage black and white George Hurrell publicity portrait of Joan Crawford wearing a black dress and a fur stole with her arms outstretched. In fine condition. **$200 – $300**

22. Vintage Joan Crawford 11 x 14 portrait by Hurrell (tinsel gown). 11 in. x 14 in. vintage black and white George Hurrell publicity portrait of Joan Crawford wearing a white evening gown with tinsel-style appliqué, posing for the camera with her right hand behind her head and looking to the left. In fine condition. **$200 – $300**



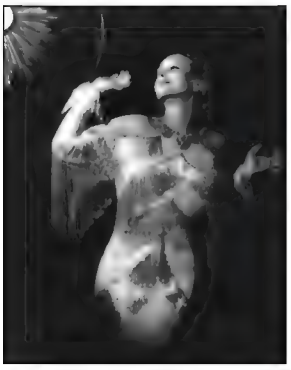
25. Vintage Carole Lombard 11 x 14 portrait by Hurrell (silk blouse). 11 in. x 14 in. vintage black and white George Hurrell publicity portrait of Carole Lombard wearing a white silk blouse with her hands clasped near her right temple. In fine condition. **$200 – $300**

23. Vintage Joan Crawford 11 x 14 portrait by Hurrell (black tie). 11 in. x 14 in. vintage black and white George Hurrell publicity portrait of Joan Crawford wearing a white blouse and black bow tie, gazing directly into the camera. In fine condition. **$200 – $300**

26. Vintage Carole Lombard 11 x 14 portrait by Hurrell (fur stole). 11 in. x 14 in. vintage black and white George Hurrell publicity portrait of the lovely Carole Lombard wearing a spaghetti-strapped black dress with fur stole draped over her right shoulder. In fine condition. **$200 – $300**

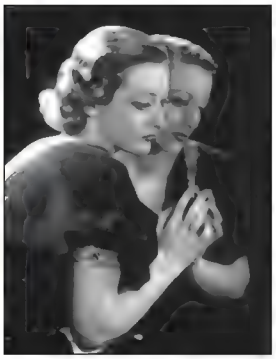
27. VINTAGE MARLENE DIETRICH 11 X 14 PORTRAIT BY HURRELL. Large 11 in. x 14 in. vintage black and white George Hurrell publicity portrait of the dreamy-eyed Dietrich wearing a sweater and smoking a cigarette. In fine condition. **$200 – $300**

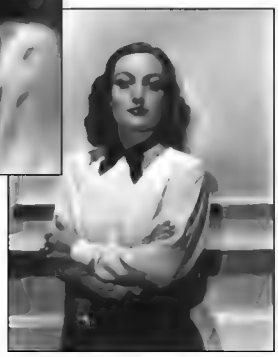
28. VINTAGE JEAN HARLOW 11 X 14 PORTRAIT BY HURRELL. Large 11 in. x 14 in. vintage black and white publicity portrait of Harlow kneeling for the camera, by celebrity photographer George Hurrell. In fine condition. **$200 – $300**

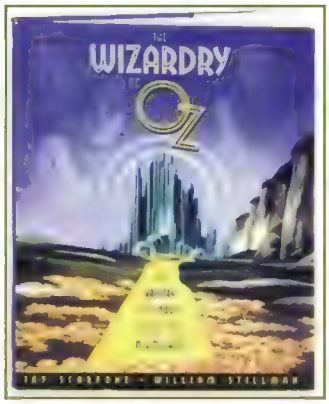


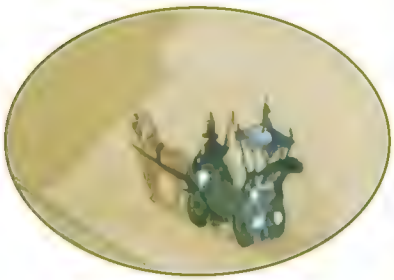
29. ARCHIVE OF EIGHT JOAN CRAWFORD VINTAGE 11 X 14 PHOTOGRAPHS BY HURRELL. Eight different glamour portraits of the beguiling Joan Crawford, six 11 in. x 14 in. and two 10 in. x 13 in., each sepia-tone, by celebrated Hollywood photographer George Hurrell. Each in fine condition, with one exhibiting only minor chipping to the corners. **$1,200 – $1,500**

30. ARCHIVE OF 11 IN. X 14 IN. CELEBRITY PORTRAITS BY GEORGE HURRELL. A wonderful collection of twenty-five 11 in. x 14 in. portraits by noted celebrity photographer George Hurrell, including Joan Crawford, Carole Lombard (2 – one trimmed), Myrna Loy (4), Ann Sothern (3 – one trimmed), Dolores Del Rio (2), Joan Bennett (2), Anita Page (3), Alexis Smith (2), Martha Raye, Luise Rainer (2 – one trimmed), Douglas Montgomery, and two portraits of an unidentified (albeit handsome!) young actor who resembles Errol Flynn. Some are slightly curled, but will present very well when framed. All display the artistry and subtle shading for which Hurrell is famous. Interested bidders are strongly encouraged to view this lot in person. **$3,000 – $5,000**



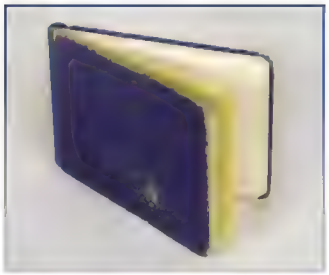


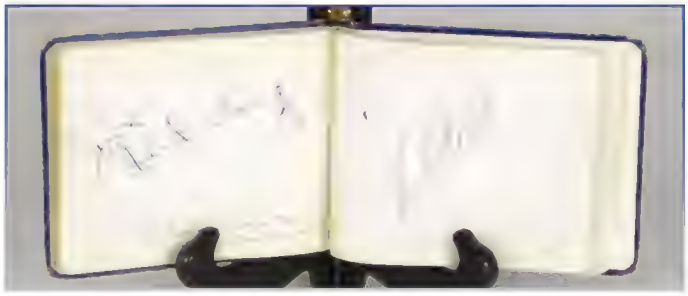




31. Conceptual set design painting from *The Wizard of Oz*. (MGM, 1939) This important set design painting depicts the interior courtyard of the Emerald City, including the cabby's coach drawn by the Horse of a Different Color. Accomplished in gouache on a 14 in. x 18 in. sheet of board, this indelible image is displayed on page 96 of Gramercy Books' The Wizardry of Oz, a copy of which accompanies this lot. Archivally presented in a fanciful gold frame with faux distressing to thematically complement the period and style of the art. **$10,000 – $15,000**

32. Patty Andrews performance jacket and skirt as worn with her singing siblings, The Andrews Sisters. Royal blue silk suit jacket with white/silver bouillon pinstripes, and matching skirt, each piece with Cotroneo designer label typed *"Patty Andrews"*. Note: both jacket and skirt each exhibit some minor moth holes. Comes with an 8 in. x 10 in. signed black and white publicity photo (trimmed), inscribed *"To Sid - Thanks for making our engagement in San Diego so wonderful. Hope to see you soon. Sincerely, Andrews Sisters."* **$200 – $300**





33. Vintage autograph album with signature of Clark Gable, Lou Costello, etc. This vintage bound autograph album measures 6 in. x 4 ½ in., with the signatures of such Hollywood celebrities as Clark Gable, Lou Costello, Barbara Stanwyck, Cesar Romero, Joan Bennett, Leo Gorcey, a 1942 signature of Roddy McDowall, and others. **$200 – $300**

34. ERROL FLYNN PERIOD WESTERN SHIRT FROM *DODGE CITY*. (Warner Bros., 1939) Navy blue Western-style pullover shirt with three-button collar closure, and attached fabric inserts at the lower hem designed to hold the shirt closely tucked-in, giving a svelte appearance. Internal Warner Bros. label is handwritten in black ink *"Errol Flynn"*. Worn by Flynn as Dodge City marshal Wade Hatton, opposite the lovely Olivia De Havilland and Ann Sheridan. **$1,000 – $1,500**

35. ARCHIVE OF 40 SIGNED PHOTOGRAPHS OF VARIOUS HOLLYWOOD STARS. A great collection of 40 mostly 8 in. x 10 in. black and white publicity photographs, inscribed or signed to producer Alex Gordon, who was Gene Autry's publicist and later became vice president of Autry's Flying A Pictures, as well as director of licensing for the Gene Autry Music Group. Included are signed photographs from Buck Jones, Ken Maynard, Tim McCoy, Ginger Rogers, June Storey, Diane Richards, Olivia Sturgess, and other Western stars. **$500 – $700**

36. ORSON WELLES IN-PERSON SIGNED PHOTO AS *CITIZEN KANE*. 8 in. x 10 in. black and white publicity photo of Welles as his most famous character, Charles Foster Kane, from the 1941 RKO classic. Signed in blue ink on the image at the center left, *"Orson Welles"*. **$600 – $800**

37. PRODUCER ALEX GORDON ARCHIVE OF APPROX. 2300 HOLLYWOOD PUBLICITY STILLS. This immense archive was collected over a lifetime by producer Alex Gordon, who was closely associated with Gene Autry and involved in many Westerns of the 1950s. Gordon later became a Hollywood historian, and this exceptional archive represents the heart of his personal collection of publicity stills and headshots from some of Hollywood's most well-known – and some not-so-well-known! – celebrities. Many of the photographs are vintage 8 x 10s, although some are re-strikes and there are smaller 5 x 7s and 4 x 6s sprinkled throughout, as well as a handful of oversize 11 x 14 photographs. Spanning films from the silent era through the 1950s and beyond are photographs from such films and actors as Erich Von Stroheim's *"Greed"*; Lon Chaney, Sr., *"The Unholy Three"*; Rudolph Valentino; *"The Sheik"*; Theda Bara; Janet Gaynor; Ronald Colman; Mae Marsh; *"Birth of a Nation"*; James Cagney; *"G-Men"*; Humphrey Bogart; Warner Oland as *"Charlie Chan"*; Jean Rogers; Myrna Loy; Spencer Tracy; *"The Phantom of the Opera"*; *"The Hunchback of Notre Dame"* (1923); Peter Lorre; Sydney Greenstreet; Edward G. Robinson; Wallace Beery; Edward Arnold; Gary Cooper; George Raft; Helen Gilbert (entire folder devoted to her + 2 press books for 2 of her films); 18 images of Fred Astaire & Ginger Rogers; over 500 images of Ginger Rogers spanning her career; Jack Larue; over five hundred stills devoted to Westerns and serials, including luminaries such as Tom Mix, John Wayne, Ken Maynard, George O'Brien, Buck Jones, William Boyd, Tim McCoy, Johnny Mack Brown. Rounding out the collection is a grouping of stills from the films of Alex Gordon, Producer. **$1,000 – $1,500**

38. Dancer's costume from *Bitter Sweet*. (MGM, 1940) Designed by Adrian, this wonderful dancer's dress features a tight-fitting bodice, short skirt with petticoats, and a faux pearl and sequin encrusted tiara. Interior bias labels read *"Beth Renner"* (bodice) and *"Marilyn Kinsley"* (skirt), both of whom were dancers in *I Dood It* (1943 starring Red Skelton). Marilyn Kinsley later appeared in *Show Boat* (1951) as a chorus girl. A wonderful period dance costume. **$300 – $500**

39. Nelson Eddy period uniform jacket from *New Moon*. (MGM, 1940) Navy blue uniform jacket with tails, and black washboard piping and buttons down the front. Designed by Adrian for use by Eddy as "Charles, Duc de Villiers" opposite Jeanette MacDonald. Internal MGM label is handwritten *"Nelson Eddy 1129-6580"*. **$400 – $600**

40. Tom Tyler superhero tunic from *The Adventures of Captain Marvel*. (Republic, 1941) This pale grey wool tunic has a large gold lamé lightning bolt insignia at the center chest, with matching gauntlets and a pleated waist sash, as worn by Tom Tyler while battling the evil Scorpion in this classic 1941 film serial. Internal Western Costume label is handwritten *"Tom Tyler"*, and a WCC ink stamp appears on the lower flap. The badly-worn gold lamé has been professionally restored and replaced, and it once again shines brightly. This trademark crime-fighting tunic was made for "The World's Mightiest Mortal", and the Republic serial was noteworthy for its then-astonishing special effects and a riveting, continuing storyline. In exceptional condition considering its age, this costume is truly an important piece of both cinema and superhero history!
$10,000 – $15,000

41. RONALD REAGAN GERMAN MILITARY UNIFORM JACKET FROM *DESPERATE JOURNEY*. (Warner Bros., 1942) Grey-green uniform coat with ranking insignia patches on the collar, and Luftwaffe wings on the right breast. Internal United Costumers label is handwritten in black ink *"Reagan"* (somewhat faded due to age). In this film, young Ronald Reagan starred as "Flying Officer Johnny Hammond" opposite the always-dashing Errol Flynn. A great screen-worn military jacket from the future President! Note: black felt epaulettes are not original, but are tipped to the shoulders for presentation purposes only.
$2,000 – $3,000

42. VINTAGE THEATER PROMO DISPLAY FOR *CASABLANCA*. (Warner Bros., 1942) Huge hand-tinted enlargement from the film, featuring Bogart with Dooley Wilson as "Sam" in Rick's Cafe. Measuring a huge 39 ½ in. x 29 ½ in., the photograph has the film's title "Casablanca" hand painted in yellow cursive letters with blue depth shadows at the lower right corner. The entire photograph is mounted to a sheet of heavy display board. A wonderful piece of memorabilia from the film, originally used in theatres for promotion. Slightly bowed due to the age of the original backing material, though the piece remains in very good condition overall. **$2,000 – $3,000**

43. ETHEL GRIFFIES COSTUME FROM *TIME TO KILL*. (TCF, 1943) Floor-length black velvet short sleeve dress with off-white lace collar and plunging neckline, worn by Griffies in her role as "Mrs. Murdock" in this mystery based on the Raymond Chandler novel. **$200 – $300**

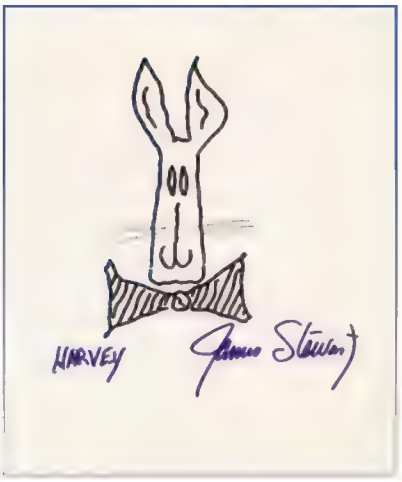
44. ROSALIND RUSSELL PERIOD DRESS FROM *MOURNING BECOMES ELECTRA*. (RKO, 1947) Beige period dress with tight-fitting bodice and hoop skirt, worn by Rosalind Russell as "Lavinia" in this film. Internal Travis Banton label. Please note: the dress exhibits heavy staining, as evident in the catalog image. **$200 – $300**

45. Custom-made period background costumes for *The Pirate*. (MGM, 1948) Gold satin period dress with internal bias label handwritten *"Lee Mayer"*, accompanied with a pea green period dress trimmed in dark green velvet with plunging neckline, and internal MGM label handwritten *"Sharon Saunders No. 1490"*. These dresses were worn by background actresses/dancers in this Judy Garland and Gene Kelly period musical. **$200 – $300**

46. Ginger Rogers personal opera gloves and signed photo. Pair of white opera-length gloves of kid leather, framed with a 4 in. x 6 in. black and white publicity photograph signed by Rogers. Originally acquired from the Ginger Rogers estate. Handsomely mounted and matted in a custom frame, measuring 18 ½ in. x 24 in. **$200 – $300**

47. Roddy McDowall prep school jacket from *The White Cliffs of Dover*. (MGM, 1944) Blue single-breasted three-button jacket with yellow piping and breast pocket insignia. Internal MGM label is written *"Ro. McDowall 1360-9927"*. McDowall starred in this film as the young "John Ashwood II"; also appearing in an uncredited role is the young Elizabeth Taylor. A very early McDowall costume piece. **$1,000 – $1,500**

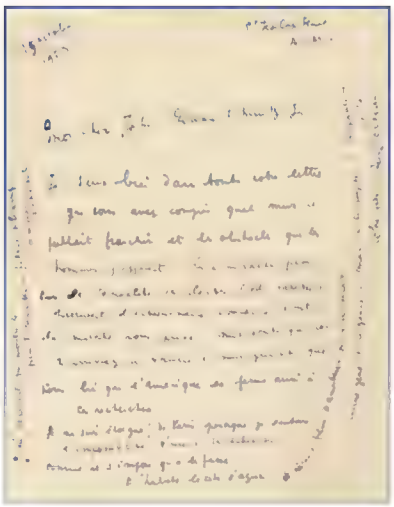
48. Errol Flynn military costume from *Silver River*. (Warner Bros., 1948) Navy blue wool officer's dress coat with brass button front and gold bouillon captain's rank epaulettes, with internal Warner Bros. label handwritten *"Errol Flynn Prod. 282"*. Accompanied with a matching pair of beige stretch riding pants with internal Western Costume ink stamps and label typed *"Errol Flynn"*. Worn by Flynn as cavalry officer "Mike McComb" opposite Ann Sheridan in this film about a Nevada silver mining tycoon. **$3,500 – $4,500**



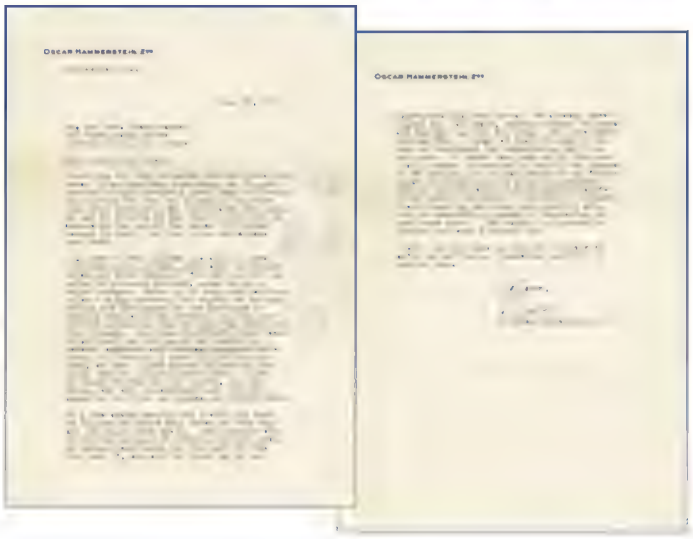
49. JAMES STEWART "HARVEY" SIGNED SKETCH. (UIP, 1950) James Stewart sketch of "Harvey", his six-foot invisible friend from the film of the same name, accomplished in black ink on an 8 ½ in. x 11 in. sheet of thick stock paper, and signed in blue ink *"Harvey"* and *"James Stewart"*. **$300 – $500**

50. COLLECTION OF BROWN DERBY CELEBRITY DISPLAY PHOTOGRAPHS AND ASSOCIATED MEMORABILIA. This extensive collection includes 68 mostly 8 in. x 10 in. black and white publicity photographs of various celebrities, which were on display at the famous Brown Derby restaurant in Hollywood for a number of years. Some of the stars featured are Bob Hope, Abbott & Costello, Buddy Ebsen (signed), John Wayne, Greta Garbo, Dean Martin, David Niven, Helen Hayes, Shirley Jones, William Powell, Paul Newman, Marilyn Monroe, Carol Burnett (signed), Clark Gable, Yul Brynner, Laurence Olivier, Raymond Burr, Joanne Woodward, Fred MacMurray, Deborah Kerr, and many others. Also includes an album book with vintage 11 in. x 14 in. photos of various starlets, including Gloria Stuart (who would go on to star as the old woman in James Cameron's Titanic), Kitty Carlisle, Lillian Harvey, Elissa Landi and a few others, as well as an original Brown Derby matchbook and an auction flyer from the late 1970s announcing the sale of Brown Derby memorabilia. **$300 – $500**

51. TRIO OF VINTAGE LAMPS FROM THE COCOANUT GROVE ACCOMPANIED WITH A STORK CLUB ASHTRAY. Three black and ivory table lamps fashioned to resemble a palm tree with large black metal decorative leaves, from the famous Cocoanut Grove nightclub in Los Angeles, frequented by nearly every celebrity in Hollywood's Golden Age. The original shades are not present, but the lamps each remain in very good condition. Some leaves are missing and/or skewed. Accompanied with a black and white painted ceramic ashtray with raised "Stork Club" lettering. **$400 – $600**



52. JEAN COCTEAU HANDWRITTEN LETTER IN FRENCH. One page handwritten letter dated October 15, 1953. Translated (in part): *"I feel from your entire letter that you have understood what kind of wall needed to be surmounted and the obstacles men put in its way. The wonderful films on the sexuality of plants (slow motion films) testify to the extraordinary domain of which mortality deprives us… I am living at the Cote d'Azur and dream of films made by amateurs where this kind of embarrassment would not exist. But where would you show them? That's where the problem lies. However, I was able to show the film Fireworks at the Festival of Biarritz to a roomful of students"*. Signed *"J. Cocteau"*. **$200 – $300**



53. Oscar Hammerstein letter mentioning *Oklahoma*. Two page typed letter dated June 22, 1953 on personal letterhead stationery, to Mr. & Mrs. Frank Mandel of Beverly Hills. In part: *"…'Me and Juliet', in spite of lukewarm notices, seems to be a solid success…In a few weeks Dorothy and I will fly over to England to spend only three or four days and fly right back again. This mission will be for the purpose of looking over the cast, or rather candidates for the cast of 'The King and I', who will be lined up by our representatives over there… I will be interested in one of the several '3D' devices, and we may decide to do 'Oklahoma'…"* Signed at the close in blue ink *"Oscar"*. **$200 – $300**

55. Archive of photos of Hollywood stars. Over 60 black and white publicity photographs and negatives, each 8 in. x 10 in., of many well known MGM stars of the 1950s, including Deborah Kerr, William Holden, Eva St. Marie and Ava Gardner. Many have the top right corner torn/missing; otherwise in good condition. We strongly encourage prospective bidders to preview this lot in person. **$300 – $500**

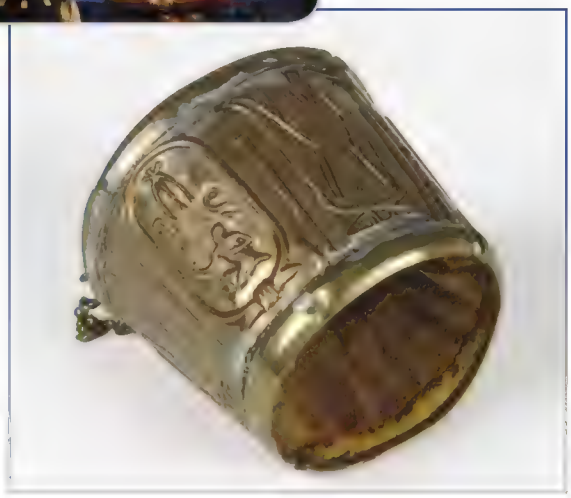
54. Original Warner Bros. 78 rpm recording of Judy Garland's song "Lose That Long Face" from *A Star Is Born*. (Warner Bros., 1954) One-sided 78 RPM acetate record with handwritten WB label, *"D7213 78RPM, A Star Is Born, Go Lose That Long Face"*, as sung by Judy Garland in the film. The song was written by Harold Arlen and Ira Gershwin, one of six original songs composed for this wonderful musical co-starring James Mason. In very good condition, with a minor chip (paper loss) to the label. **$200 – $300**

56. Officer's tunic from *The Mole People*. (UIP, 1956) Sleeveless sarong-type over garment made of heavy grey and black cotton in a geometric pattern. Original gold emblem on chest resembling the later *"Star Trek"* insignia is present but slightly distressed. Inside Western Costume stamp. **$4,000 – $5,000**

57. *NIGHT OF THE HUNTER* HALF-SHEET POSTER SIGNED BY ROBERT MITCHUM AND SHELLEY WINTERS. (UA, 1955) Directed by Charles Laughton, this film featured an all-star cast including Lillian Gish and Jackie Gleason, in addition to Mitchum and Winters. Condition: A. **$200 – $300**

58. PAIR OF TRAVILLA-DESIGNED BACKGROUND DRESSES FOR *THE REVOLT OF MAMIE STOVER*. (TCF, 1956) Dark electric blue sleeveless gown of satin silk, accompanied with an orange and pink sleeveless dress with white accents. These dresses were designed by Academy Award-winning costume designer Bill Travilla for two background actresses in this Jane Russell film. **$200 – $300**

59. HEDY LAMARR BRACELET FROM *SAMSON & DELILAH*. (Paramount, 1949) Heavy brass bracelet with side hinges and pin closure, with central green stone surrounded with raised baroque filigree. Worn by Hedy LaMarr as Delilah, opposite Victor Mature in this Cecil B. DeMille classic. This film won the Academy Award for Best Costume Design, which was shared by a host of star designers who worked in concert on this film, including Edith Head, Dorothy Jeakins, Eloise Jenssen, Gile Steele and Gwen Wakeling. **$3,000 – $5,000**



60. CHARLTON HESTON BRACELET WORN AS "MOSES" IN *THE TEN COMMANDMENTS*. (Paramount, 1956) Brass bracelet designed to resemble gold, adorned with various raised Egyptian hieroglyphic figures, including one that is Moses' personal cartouche, positively identifying this piece as Heston's. The inside surfaces of the bracelet are affixed with foam padding (some of which appears to have been added at a later date) for Heston's comfort. Original Heston costume pieces from this film, his greatest acting achievement and the film for which he is best known, are rare and highly prized by collectors. **$1,500 – $2,500**

61. Yul Brynner gold gauntlet from *The Ten Commandments*. (Paramount, 1956) Gold/brass gauntlet featuring two parallel rows of small rectangular bars with serpentine edging, as worn by Yul Brynner as Ramses II. Measures ½ in. wide. **$500 – $700**

63. Concubine necklace from *The Ten Commandments*. (Paramount, 1956) This handmade piece of costume jewelry was worn by actress Vicki Bakkan when she played one of the Pharaoh's lesser wives (one of six) in the Throne Room scenes of Sethi and Rameses' court. The necklace is made of brown leather, comprising a collar and strips radiating out from the collar in a sun-burst pattern. On each strip are alternating orange glass stones and King Tut cameos in brass. (Note: one leather strip is loose). As stated in Written in Stone: The Making of The Ten Commandments (1956) a great many costume pieces used in *The Ten Commandments* were bought from Twentieth Century-Fox after completion of *The Egyptian* (1956). According to Bakkar, her costume can also be seen in *The Egyptian* on a Lady of the Court. This necklace with King Tut (the eras of *The Egyptian* and *The Ten Commandments* are 150 years apart) most likely originated at Twentieth Century-Fox. **$300 – $500**

62. Sir Cedric Hardwicke Egyptian bracelet from *The Ten Commandments*. (Paramount, 1956) Hand-tooled brass bracelet designed to resemble gold, with large central cartouche which is Sethi's personal glyph and positively identifies this piece as his personal jewelry. **$1,000 – $1,500**

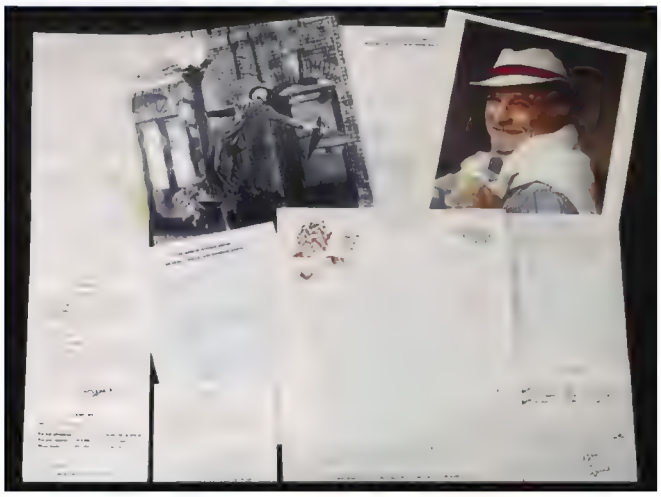
64. Bithia bracelet from *The Ten Commandments*. (Paramount, 1956) Brass bracelet designed to resemble gold, with large orange painted center "stone" and side hinge closure with pin. The inside surfaces of the bracelet are affixed with foam padding (since hardened due to age), for the actress' comfort. Worn by Nina Foch as Bithia in this high-budget biblical epic. **$600 – $800**

65. JUDITH ANDERSON "MEMNET" RED WOODEN NECKLACE FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Large leather choker adorned with triangular-cut red and maroon wooden pieces, with hanging beads and gold bouillon embroidered borders. Worn by Judith Anderson as "Memnet", and seen prominently when "Nefretiri" (Anne Baxter) discovers the baby Moses in the wayward basket. Some beads are missing, and the necklace is quite fragile; overall, the piece remains in good condition considering its use and age. A wonderful and highly-visible piece of ornate screen-worn Egyptian jewelry from the film, rare to have survived. **$600 – $800**

66. *THE TEN COMMANDMENTS* VINTAGE PROMOTIONAL CHARM BRACELET. (Paramount, 1956) This detailed and intricate silver bracelet is adorned with ten "charms" – each one representing one of God's Ten Commandments. Of particular note, the Divine commandment "Thou shalt have no graven image before me" is represented by a little gold-washed calf! Designed by *Ten Commandments* associate producer Henry Wilcoxon, it was available only at Bullocks' Wilshire Department Store in Los Angeles in 1956-57 as a special promotional item to tie in with the premiere of the film. This bracelet was given by Wilcoxon as a Christmas gift in 1956 to actress Vicki Bakken, who played one of the beautiful Egyptian courtesans in the film. **$300 – $500**

67. ELABORATE WORKING MINIATURE SHIP USED IN BOTH *BEN-HUR* AND *CLEOPATRA*. (MGM, 1959 & TCF, 1963) This beautifully constructed ship is based on a Greek *bireme*, with two rows of oars per side and single main sail. Fashioned of fiberglass, then hand-painted in a classical color scheme, the ship measures 40 in. long. Most impressive about this miniature is the internal gearing that moves the oars in unison; this ship was designed for long shots, to be pulled along a submerged track while the gears operate the oars, giving the illusion of ocean-going movement as seen from a distance. Used in both films, this wonderful miniature is a testament to the exquisite craftsmanship and fine detail employed in these high-budget biblical epics. **$2,000 – $3,000**

68. Roman Centurion costume from *Cleopatra*. (TCF, 1963) An exceptional period costume consisting of a vinyl tunic made to resemble leather, with leather shoulder and hip armor each with internal Italian designer labels, together with a bright red cotton under tunic and long red cotton cape, as worn by the Roman Centurions in this classical costume drama starring Elizabeth Taylor and Richard Burton. This film received an Academy Award for Best Costume Design, Color in addition to three others, and was nominated for another five including Best Picture. **$800 – $1,200**



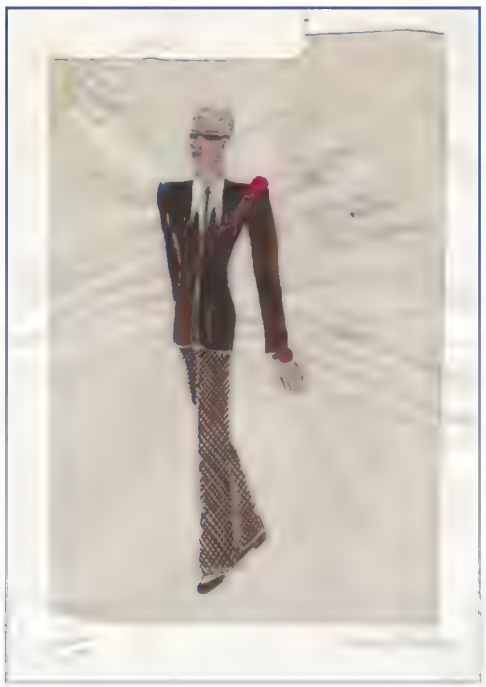
70. Archive of Gene Kelly ephemera. This interesting archive consists of 84 pieces, 35 of which are signed. Items span a good deal of his career and offer an inside look at his professional as well as personal life. Signed items consist of a dictated letter, signed by Kelly, discussing an error in *Action* magazine that did not give him credit for being a director in *"Singin' in the Rain"*. In part, *"It was hard for me to believe that in their Golden 13 list, they would put down Singin' in the Rain as directed by Charles Waters. Perhaps it would be… advisable to have several outside people loudly tell them the screen credit reads 'Directed by Gene Kelly and Stanley Couer'."* Also 17 typed notes signed on his personal memo pads, signed *"G.K."*, 9 typed notes signed and a short typed letter signed *"Gene"*; 4 typed letters signed on personal letterhead; a satin finish color 8 in. x 10 in. photo of Kelly, ok'd and initialed by Kelly on the back; two short autograph notes signed; and his signature on a partial document. Unsigned items include several newspaper and magazine articles, Christmas cards from through the years, most featuring the Kelly family's picture on the front, a couple of flyers or small programs for appearances, and several unsigned glossy 8 in. x 10 in. photos of Kelly alone or with other stars. **$300 – $500**

69. Shirley Jones shooting script from *April Love* with additional memorabilia. (TCF, 1957) Shirley Jones' shooting script, two vintage lobby cards, and a soundtrack album, all signed by Shirley Jones, who starred in this film as Liz Templeton along with Pat Boone. The title song "April Love" received an Academy Award nomination for Best Song. **$100 – $200**

71. Millie Perkins dress from *The Diary of Anne Frank*. (TCF, 1959) Soft green/blue plaid short-sleeve schoolgirl's dress with lace collar and cuffs, worn by the young Millie Perkins as Anne Frank when the family first arrives in the small hiding place. Internal Fox label is handwritten *"A-808 M. Perkins"* in black ink, with Fox cleaning tag just beneath. Some buttons are missing, and the dress exhibits a small stain at the lower hem and some fading on the shoulders, common in garments of this age. This film won three Academy Awards in 1960, and was nominated for another five including Best Picture and Best Costume Design, Black and White (Charles LeMaire and Mary Wills). **$800 – $1,200**

72. WALTER PLUNKETT COSTUME SKETCH OF JENNIFER JONES FOR *MADAME BOVARY*. (MGM, 1949) Sketch of Jennifer Jones as "Emma Bovary" wearing a period blue dress with white apron, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed by Plunkett at the lower right, and initialed by producer Pandro S. Berman at the left. **$800 – $1,200**

74. RENE HUBERT COSTUME SKETCH OF A WOMAN IN A GREEN PERIOD DRESS, POSSIBLY FOR *NEW WINE*. (UA, 1941) Sketch of a woman wearing a period full-length green gown with black buttons and matching green hat – possibly Ilona Massey as "Anna" for *New Wine*, a film about composer Franz Schubert. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Unsigned. **$200 – $300**



73. RENE HUBERT COSTUME SKETCH OF A MAN WEARING NEW FASHIONS. Sketch of a man wearing sunglasses, a tight-fitting brown jacket and brown and white plaid pants, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 13 in. Numerous costume notations on the sketch point to different features of the ensemble, including *"telephone dial"* near the red watch face. Signed *"Rene Hubert"* at the lower right, with notation *"new in 1958"* at the left. **$200 – $300**

75. RENE HUBERT COSTUME SKETCH OF MARLENE DIETRICH FOR *THE FLAME OF NEW ORLEANS*. (Universal, 1941) Sketch of Dietrich wearing an effervescent white wedding gown as "Countess Claire Ledoux", designed for the climactic moment of the film. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 13 in. Signed *"Rene Hubert"* at the lower right, with notation *"Wedding"* to the left. Initialed by French director Rene Clair just beneath. **$600 – $800**

76. Rene Hubert costume sketch of Ilona Massey in a grey and white period dress for *New Wine*. (UA, 1941) Sketch of Massey wearing a period grey and white dress with black hat, for her role as "Anna" in this film about composer Franz Schubert. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed *"Rene Hubert"* at the lower right, with notation *"Anna"* to the left. **$300 – $500**

78. Rene Hubert costume sketch entitled "Spring". Sketch of a woman wearing a grey dress with matching hand muff and bright green scarf, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed at the lower right *"Rene Hubert - Spring"*. **$200 – $300**

77. Rene Hubert costume sketch entitled "Secretary". Sketch of a woman wearing a yellow top with white tie, dark brown vest and tight-fitting beige skirt, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed with initials at the lower right *"RH"*, with notation *"Secretary"* at the left.
$200 – $300

79. Rene Hubert costume sketch of Theresa Harris for *The Flame of New Orleans*. (Universal, 1941) This costume sketch features Theresa Harris as "Clementine", Marlene Dietrich's maid, in period Creole dress. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed with initials at the lower right *"RH"*, with notation *"Clementine"* at the left. Initialed by director Rene Clair just beneath. **$300 – $500**

80. RENE HUBERT COSTUME SKETCH OF AN INFANT IN A PERIOD DRESS. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Unsigned. This design may possibly have been created for either *That Hamilton Woman* or *New Wine*, both period films on which Hubert worked in the early 1940s. **$200 – $300**

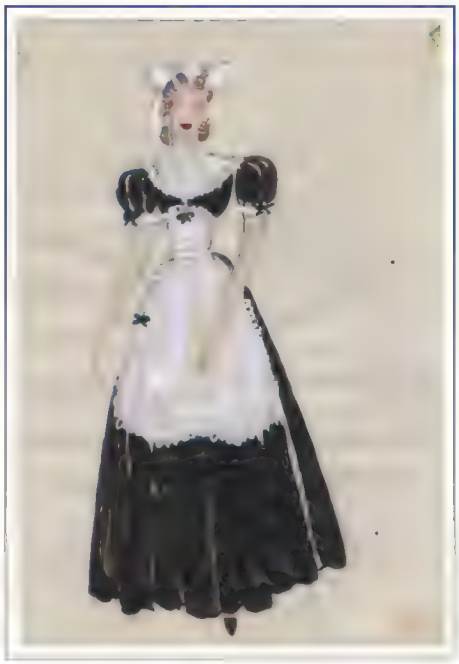
82. RENE HUBERT COSTUME SKETCH OF A WOMAN IN A BLACK MOURNING GOWN. Sketch of a blonde woman in a black mourning gown with white ribbon accents and large picture hat, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Unsigned. This sketch may possibly have been created for the 1941 film *New Wine*. **$200 – $300**

81. RENE HUBERT COSTUME SKETCH OF A WOMAN IN A COLORFUL CABARET DRESS. This sketch features a red-haired woman in a colorful cabaret-style short dress, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Notation in Hubert's hand at the lower left margin in pencil reads *"Boys scare crowd"*. Unsigned. **$200 – $300**

83. RENE HUBERT COSTUME SKETCH OF A WOMAN WEARING A BROWN, BLACK AND WHITE DANCING DRESS. Sketch of a stylized woman wearing a black top with brown and white skirt, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed and dated *"Rene Hubert, 3-43"* at the lower right, with additional annotation *"Girls - mood. 2"* and *"Black and white"*. **$200 – $300**

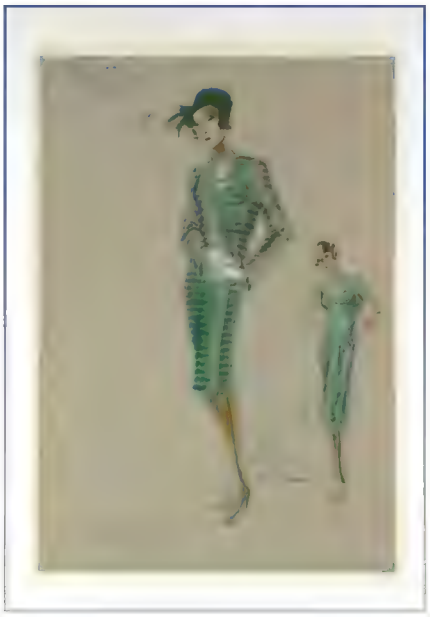
84. Rene Hubert costume sketch of two women entitled "Terrace of Club". Sketch of two blonde women wearing blue and black dresses, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed at the lower right with initials *"RH"*, and marked *"#13 Terrace of Club"* in the lower margin. **$200 – $300**

86. Rene Hubert costume sketch of a woman wearing a white and pink gown. Sketch of a blonde woman wearing a white and pink sleeveless gown, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Marked only *"6"* at the lower margin in Hubert's hand. **$200 – $300**



85. Rene Hubert costume sketch of a woman wearing a chambermaid's dress. Sketch of a woman wearing a black and white chambermaid's dress, accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Unsigned. **$200 – $300**

87. Rene Hubert costume sketch of a woman in a blue and white period dress with picture hat. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Unsigned. **$200 – $300**



88. IRENE COSTUME SKETCH OF ESTHER WILLIAMS FOR *THE HOODLUM SAINT*. (MGM, 1946) Sketch of Esther Williams in character as "Kay Lorrison" wearing a smart green flapper-style dress with fringe, with alternate version sketched in the background, slightly behind and to the right. Accomplished in gouache and ink on a 12 in. x 18 ½ in. sheet of artist's illustration paper, and matted to 18 in. x 20 in. Signed boldly *"Irene"* at the lower center. This film co-starred Angela Lansbury and William Powell. **$500 – $700**

90. IRENE COSTUME SKETCH OF ESTHER WILLIAMS FOR *FIESTA*. (MGM, 1947) Sketch of Williams in character as "Maria Morales" wearing a (less than revealing!) pink bathing suit, accomplished in gouache and ink on a 12 in. x 18 ½ in. sheet of artist's illustration paper, and matted to 16 in. x 20 in. Signed boldly *"Irene"* at the lower center, and initialed by director Richard Thorpe and producer Jack Cummings at the lower right. **$600 – $800**

89. IRENE COSTUME SKETCH OF ANN SOTHERN FOR *UP GOES MAISIE*. (MGM, 1946) Sketch of Sothern as "Maisie" wearing a lovely slate grey jacket with floral pattern and matching skirt, accompanied with a large picture hat. Accomplished in gouache and ink on a 12 in. x 18 ½ in. sheet of artist's illustration paper, and matted to 16 in. x 20 in. Signed boldly *"Irene"* at the lower center, and initialed by director Harry Beaumont and producer George Haight, Jr. at the lower left. **$500 – $700**

91. IRENE COSTUME SKETCH OF MYRNA LOY FOR *SONG OF THE THIN MAN*. (MGM, 1947) Sketch of Myrna Loy in character as "Nora" wearing a grey/black long sleeve dress with wrap-around skirt, accomplished in gouache and ink on a 12 in. x 18 ½ in. sheet of artist's illustration paper, and matted to 16 in. x 20 in. Signed boldly *"Irene"* at the lower center, and initialed by Myrna Loy at the lower right, and also by director Edward Buzzell and producer Nat Perrin at the lower left. A great sketch from this beloved film series co-starring William Powell. **$1,000 – $1,500**

92. Irene costume sketch of Barbara Stanwyck for *B.F.'s Daughter*. (MGM, 1948) Sketch of Stanwyck as "Polly" wearing a dark blue suit jacket and matching skirt, with turquoise and flowered blouse beneath. Accomplished in gouache and ink on a 12 in. x 18 ½ in. sheet of artist's illustration paper, and matted to 16 in. x 20 in. Signed boldly *"Irene"* at the lower center. Irene received an Academy Award nomination for Best Costume Design, Black and White, for her work on this film. **$500 – $700**

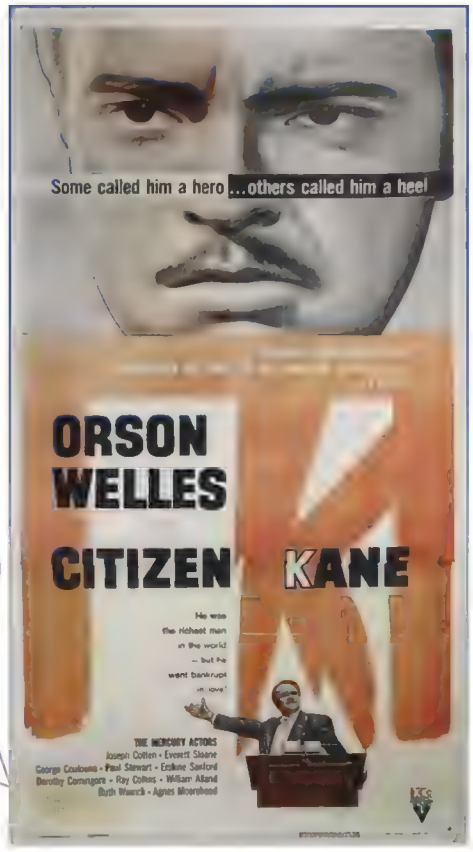
94. Irene costume sketch of Jeanette MacDonald for *The Sun Comes Up*. (MGM, 1949) Sketch of MacDonald as "Helen" wearing a floor-length pea green dress lined in white, accomplished in gouache and ink on a 12 in. x 18 ½ in. sheet of artist's illustration paper, and matted to 16 in. x 20 in. Signed boldly *"Irene"* at the lower center, initialed *"OK JM"* by Jeanette MacDonald at the center right, and initialed by director Richard Thorpe at the lower left. **$400 – $600**

93. Irene costume sketch of Esther Williams for *On an Island with You*. (MGM, 1948) Sketch of Williams in character as "Rosalind" wearing a navy blue bathing suit, accomplished in gouache and ink on a 12 in. x 18 ½ in. sheet of artist's illustration paper, and matted to 16 in. x 20 in. Signed boldly *"Irene"* at the lower center, and initialed by director Richard Thorpe at the lower left. This film co-starred Ricardo Montalban, Peter Lawford, Jimmy Durante and Cyd Charisse. **$600 – $800**

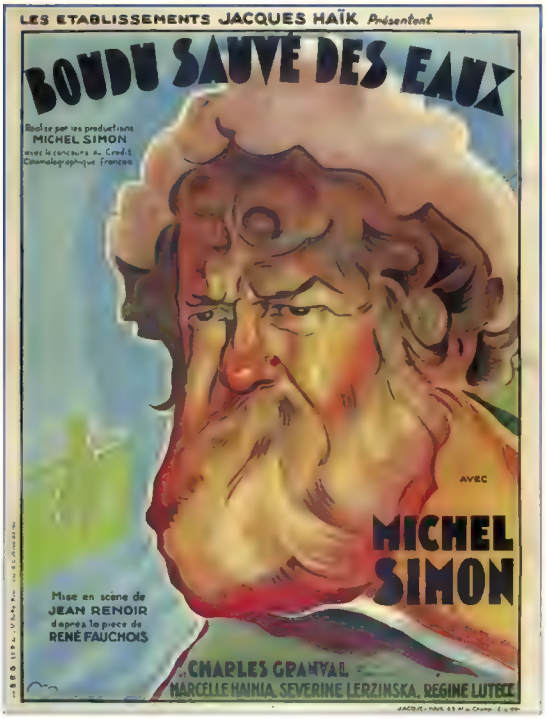
95. Edith Head costume sketch of Rhonda Fleming for *Gun Fight at the OK Corral*. (Paramount, 1957) Sketch of Fleming in character as "Laura Denbow" wearing a pair of dark brown suede gauchos with yellow plaid shirt and riding boots. Fabric swatches attached at the upper left and lower right corners, with scene and costume notations at the center right. Accomplished in gouache and ink on a 13 in. x 17 in. leaf of artist's illustration paper. **$500 – $700**

Tiffany presents
"Sunny Skies"
by A.P. YOUNGER
with
BENNY RUBIN · MARCELINE DAY
REX LEASE · MARJORIE KANE · WESLEY BARRY
Adapted for the screen by EARL SNELL
Directed by NORMAN TAUROG
Dialog, music and lyrics by VAL BURTON and WILL JASON
ALL-TALKING and SINGING

96. *Sunny Skies* one-sheet poster. (Tiffany Productions, 1930) Condition: A - mint. Linen-backed. **$200 – $300**


Some called him a hero ...others called him a heel
ORSON WELLES
CITIZEN KANE
He was the richest man in the world – but he went bankrupt in love!
THE MERCURY ACTORS
Joseph Cotten · Everett Sloane
George Coulouris · Paul Stewart · Erskine Sanford
Dorothy Comingore · Ray Collins · William Alland
Ruth Warrick · Agnes Moorehead

98. *Citizen Kane* three-sheet poster signed by Orson Welles. (RKO, 1941 – 1956 re-issue) Condition: A. Linen-backed. Welles signature is slightly faded, but still quite legible. **$1,000 – $1,500**


LES ETABLISSEMENTS JACQUES HAÏK Présentent
BOUDU SAUVÉ DES EAUX
Réalisé par les productions MICHEL SIMON
avec le concours du Crédit Cinématographique Français
AVEC
MICHEL SIMON
Mise en scène de JEAN RENOIR
d'après la pièce de RENÉ FAUCHOIS
CHARLES GRANVAL
MARCELLE HAINIA, SEVERINE LERZINSKA, REGINE LUTECE

97. *Boudu sauvé des eaux* vintage film poster. (Pathé, 1932) Vintage film poster from this early work by reknowned French director Jean Renoir. Condition: A, with repair to minor fold separations/tears; overall, in remarkable condition considering its age, with vibrant colors. Linen-backed, and measures 64 in. x 47 in. **$600 – $800**

99. *Dick Tracy's Dilemma* one-sheet poster. (RKO, 1947) Condition: A. Linen-backed. **$200 – $300**

100. *Mickey's Birthday Party* one-sheet poster. (Disney, 1953) This poster is for the 1953 RKO re-release. Condition: A. **$400 – $600**

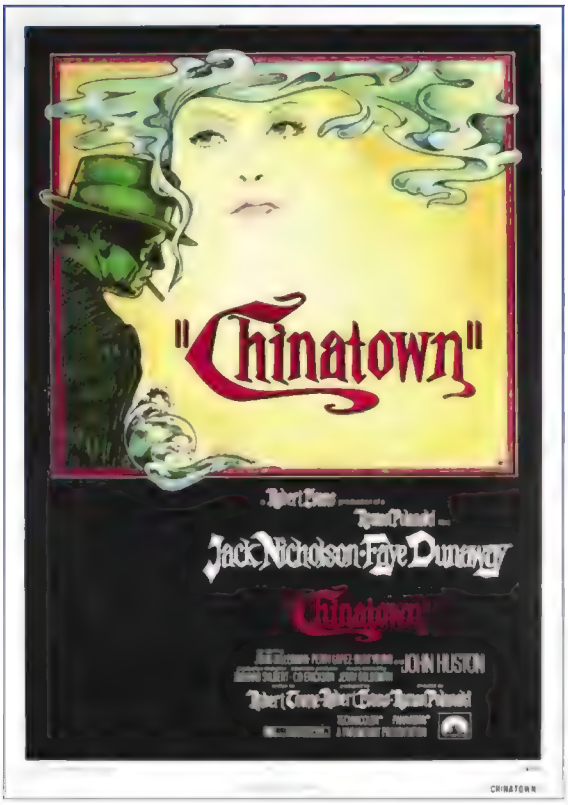
102. *The Hustler* one-sheet poster. (TCF, 1961) Starring Paul Newman and Jackie Gleason. Condition: A. Near mint. This film won two Academy Awards and was nominated for another seven, including Best Actor (Paul Newman), Best Supporting Actor (Gleason), Best Director and Best Picture. **$300 – $500**

101. *From Hell It Came* one-sheet poster. (Allied Artists, 1957) Condition: A. Two minor tears in the margins at the head and foot, and very slight soiling at the lower left edge (margin only). **$100 – $200**

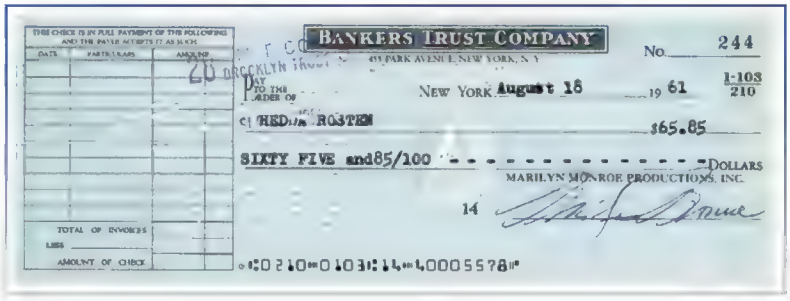
103. *The Man With X-Ray Eyes* one-sheet poster. (AIP, 1963) Condition: A. **$300 – $500**

104. ORIGINAL *MY FAIR LADY* OVERSIZE POSTER. (Warner Bros., 1964) Measures an impressive 64 in. x 46 in. Condition: A. Linen-backed. **$600 – $800**

106. OVERSIZE FRENCH L'EXPRESS POSTER OF MARILYN MONROE. Original three-color film festival poster with a huge image of Marilyn in a dancer's costume, measuring 68 in. x 47 in. Exhibits some surface wrinkling. **$200 – $300**

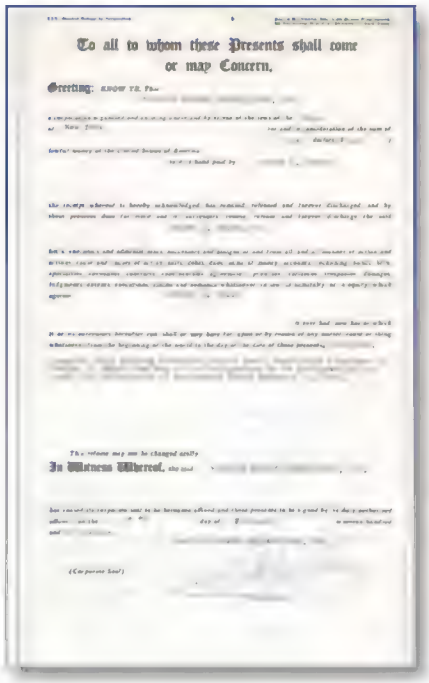


105. *CHINATOWN* ONE-SHEET POSTER. (Paramount, 1974). From the film starring Jack Nicholson and Faye Dunaway. Condition: A - mint. Linen-backed. **$400 – $600**



107. MARILYN MONROE SIGNED CHECK. Bank check payable to Hedda Rosten in the amount $65.85, drawn on her account at New York's Bankers Trust Company, dated August 18, 1961. Hedda served as Marilyn's secretary during the 1956 filming of *The Prince and the Showgirl*. She and her husband, playwright Norman Rosten (who published a biography of MM in 1973), were close friends of Arthur Miller and Marilyn until her death. Signed in bold blue ink at the lower right, *"Marilyn Monroe"*. **$2,000 – $3,000**

108. Marilyn Monroe signed record album of the soundtrack for *Some Like It Hot*. This album cover features an image of Marilyn with co-stars Tony Curtis and Jack Lemmon (in drag!), and is inscribed on the cover *"Dear John, I love you forever – Madly – Marilyn Monroe"*. Archival reconstruction to a small piece of the cover at the lower right corner that was previously missing; otherwise, the piece is in very good condition. The inscription is absolutely sensational! Includes the original vinyl record album. **$4,000 – $6,000**

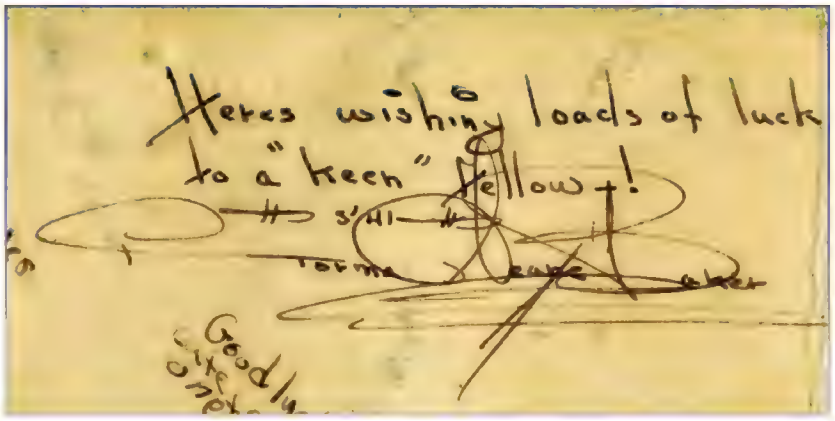


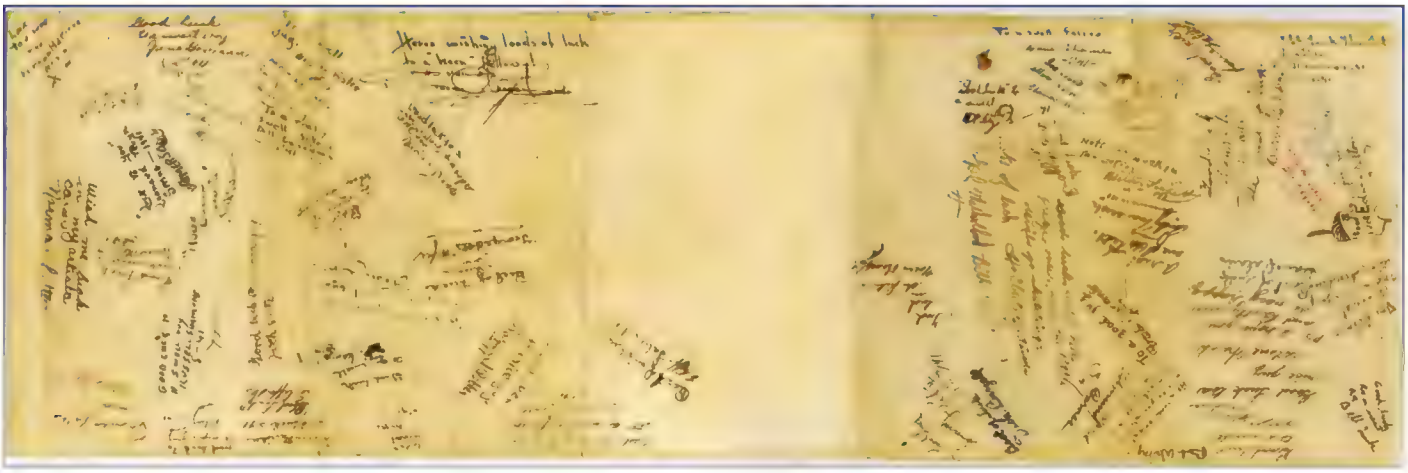
109. Marilyn Monroe signed document dated February 19, 1959. One page document dated February 19, 1959, releasing Irving L. Stein from liability to Marilyn Monroe Productions, Inc. for the sole consideration of $1, signed in blue ink at the lower right *"Marilyn Monroe"* as President of the corporation. In fine condition. **$2,000 – $3,000**

HIGH FIDELITY
SOME LIKE IT HOT
MARILYN MONROE / TONY CURTIS / JACK LEMMON
A BILLY WILDER PRODUCTION "SOME LIKE IT HOT"
STRING GEORGE RAFT / PAT O'BRIEN / JOE E. BROWN
UNITED ARTISTS RECORDS / 729 SEVENTH AVENUE / NEW YORK 19, NEW YORK

110. Archive of original photographic transparencies of Marilyn Monroe. This lot consists of five original 8 in. x 10 in. color transparencies of Marilyn Monroe, along with an additional 41 re-strike stills (all 8 in. x 10 in.) of Monroe from original negatives. Many of the images feature Marilyn Monroe and husband Arthur Miller in candid shots (believed to be unpublished), and other shots on the set of her later films. **$500 – $700**

111. MARILYN MONROE'S JUNIOR HIGH SCHOOL CLASS PHOTOGRAPH, INSCRIBED AND SIGNED "NORMA JEANE BAKER" ON THE VERSO. This black and white photograph of the "Ralph Waldo Emerson Junior High School Class of Summer, 1941" measures 25 in. x 8 in. (oblong), and shows the young Norma Jeane Baker next to her friend Norma Rands. The photo is inscribed on the verso by many friends, including young Norma Jeane who writes *"here's wishing loads of luck to a 'keen' fellow! 9 '41 Norma Jeane Baker"*. The photograph exhibits some emulsion cracks, and archival repair to four vertical tears at the folds. The signature and inscription are exceptional. **$6,000 – $8,000**





The Lost Collection: Bill Travilla's
last surviving costume sketches

Born on Catalina Island in 1920, across the bay from Hollywood, Travilla's artistic talent was recognized early on and his family enrolled him in the prestigious Chouinard School of Fine Art as a young boy, where he made a reputation as a prodigy. His skills developed, and he later enrolled at Woodbury College in Los Angeles to study commercial art.

Travilla naturally gravitated to costume design, and he began working for Western Costume Co. in the late 1930s, ghost sketching for studio costume designers on the Hopalong Cassidy and Tom Mix series. From there, he went to Jack's of Hollywood, a production company that rented and sold costumes to many of the major movie studios. At Jack's he was asked to design some performance costumes for Sonja Henie's new ice show. Henie loved his work, and his commission for her was an important start. Soon, contract work from United Artists and Columbia Pictures started flowing in, along with requests from a number of small independent studios.

Travilla's true opportunity came shortly thereafter, when in his early twenties he began selling some of his paintings of Tahitian Island girls in the souvenir shop at Don the Beachcomber's, a popular Hollywood restaurant. Ann Sheridan bought several of his oils to decorate her apartment, and later asked to meet the artist in person. One evening at the restaurant, the two met and instantly took to one another, and a partnership was born. Sheridan was then in contract negotiations with Warner Brothers, and as a provision of her new agreement, she stipulated that Travilla be brought in as her personal designer on all of her upcoming films. Soon Travilla was designing for big-budget films such as *Nora Prentiss* (1947) and *Silver River* (1948), co-starring Errol Flynn. The dashing Flynn was also impressed with Travilla's work, and he requested him to design for *The Adventures of Don Juan* (1949), for which Travilla won an Academy Award. Not yet 30 years old, Travilla had truly arrived.

Despite the accolades of his peers and the critical acclaim he enjoyed at Warner Bros., Travilla's most memorable designs were realized after he left Warner in 1952 for Twentieth Century-Fox. In the fours years he was with Fox, he designed eight films for their most important commodity: a young woman with an incredible screen presence, Ms. Marilyn Monroe. Though Travilla had gained a reputation for his elaborate showgirl costumes – he once referred to himself in jest as "The King of Cleavage"! – some of his evening gown designs for Fox in the mid-1950s were revolutionary in their simplicity and elegance, fashions that would come to define the post-war era. At Fox, Travilla draped Hollywood's most important star in sublime creations of fabric and thread that showcased her perfect figure, designs that enhanced her acting performances and became an integral part of her incredible on-screen allure. Through Travilla's gorgeous costumes, Marilyn's silver-screen image was burned into the collective consciousness of the world.

After making history with Marilyn Monroe at Fox, Travilla left the studio in 1956 and struck out on his own, designing the personal wardrobes of Hollywood's most famous celebrities through his boutique design studio, Travilla, Inc. In working for himself, Travilla found the freedom to follow his own creative direction, and it was his years at the helm of Travilla, Inc. that he found true joy and freedom in designing.

Shortly after his death in 1990, the offices of Travilla, Inc. on Seventh Street in downtown Los Angeles were gutted by a fast-moving fire, and Travilla's lifetime of design work – sketches, original garments, and the accoutrements of costume design – were swept away. Only years later was it discovered that Travilla's trusted friend and business partner, Bill Sarris, had miraculously rescued some of the sketches, including some of Travilla's most influential designs such as the Jane Russell / Marilyn Monroe composite drawing of the dance costumes for *Gentlemen Prefer Blondes*, and the Subway Scene Dress – since referred to simply as "The Dress" – from *The Seven Year Itch*, which was one of Travilla's most important contributions to costume design for film, not to mention American popular culture.

We are pleased to offer, for the very first time, the best of Travilla's surviving costume sketches from ***The Lost Collection***, along with Travilla's own reproduction of the Subway Scene Dress and a rare Marilyn Monroe nude photograph inscribed to him – possibly the only signed Marilyn Monroe nude photograph in existence. These treasures are a testament to his broad skill as a designer, and highlight his close relationships with Hollywood's most important celebrities in his drive to make them look their very best on-screen – a sometimes unheralded role, but one that directors, producers, and industry insiders appreciate as absolutely crucial to the fine art of filmmaking.

Reference: Hollywood Costume Design by Travilla (Atglen, PA: Schiffer Publishing Ltd., 2003) by Maureen Reilly. **Bidders please note**, many of the costume sketches offered in this catalog are featured in this important work on Travilla's life and career.

"To Billy, My love – Please dress me forever. I love you, Marilyn"

112. RARE MARILYN MONROE OVERSIZE IMAGE OF THE FAMOUS TOM KELLEY RED VELVET NUDE PHOTOGRAPH ENTITLED "A NEW WRINKLE", INSCRIBED TO BILL TRAVILLA. This amazing image by celebrity photographer Tom Kelley stands as one of the most beautiful female images ever captured by still photography, and certainly one of the most important and iconic images of the 20th century. Kelley took this portrait in May of 1949, when he posed the out-of-work actress on a bolt of bright red velvet cloth. Young Marilyn Monroe was paid $50.00 for the sitting, and is rumored to have told Kelley that she would use the money to make a payment on her car!

Of the "Red Velvet" images, five were taken. This image is the most famous, and is known as the "Marilyn Monroe Stretch Pose", and popularly titled "A New Wrinkle", owing to the folded red velvet tapestry on which she posed. This image graced a 1952 pin-up calendar, which sold millions of copies and not only made Marilyn's nude body and beautiful face instantly recognizable to men across the country, but set her on a course to future stardom. A similar photograph from the sitting entitled "Golden Dreams" became *Playboy* magazine's first centerfold. Kelley himself was particularly proud of the Stretch Pose, and was especially pleased that no matter how the photograph is turned, its composition is perfectly symmetrical.

The spectacular image offered here is printed in full color on a 16 in. x 20 in. leaf of paper. With a charming bit of humor that the actress revealed only to her closest friends, Marilyn has inscribed at the lower right corner in blue ink, *"To Billy, My love – Please dress me forever. I love you, Marilyn"*. This was Travilla's favorite image of Marilyn, and he had it displayed prominently above the fireplace in his home until his death in 1990.

In all of our years of business, this is the only autographed Marilyn Monroe / Tom Kelley nude photograph we've ever encountered, and may possibly be the only one still in existence. Inscribed to her close friend and personal costume designer Bill Travilla, who played a major part in lifting her to stardom, this image stands as one of the finest Marilyn Monroe signed photographs a collector could ever hope to acquire.

$20,000 - $30,000

Minor surface wrinkles, and slightly faded due to age and previous display. The piece is now handsomely matted and framed in a custom, archival frame.

"Ooooh! Do you feel the breeze from the Subway?! Isn't it delicious?!"

113. BILL TRAVILLA COSTUME SKETCH OF MARILYN MONROE'S FAMOUS SUBWAY SCENE DRESS FROM *THE SEVEN YEAR ITCH*. (TCF, 1955) In this landmark film from the mid-1950s, Tom Ewell reprises his Broadway role as a husband whose wife goes on a brief vacation with their children. He remains behind in New York on business, alone for the first time in seven years of marriage, and begins fantasizing about a model who has sublet the apartment above. Marilyn Monroe plays The Girl with her characteristic mix of innocence and sexual allure.

The Seven Year Itch storyline, unlike some of Monroe's earlier films, held forth no promise as a costume showcase. It was not a period piece and she had no dance routines. Still, this was to become the vehicle for Travilla's most famous dress design.

It was a deceptively simple dress, classic but sexy, and it was meant to make Monroe look cool on the hot, sticky sidewalks of New York. "I'm going to have my precious baby standing over a grate," Travilla remembered. "I wanted her to look fresh and clean. So I wondered what could I do with this most beautiful girl that Marilyn was to play to make her look clean, talcum-powdered and adorable. What would I give her to wear that would blow in the breeze and be fun and pretty? I knew there would be a wind blowing so that would require a skirt."

In his trademark painterly style, Travilla then drew his visualization of what would become the most famous garment in Hollywood history – a white crepe bias-cut dress with a halter-top and sunburst pleated skirt. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board, the sketch features the now-famous skirt billowing around her waist, in the scene that would electrify audiences around the world and reportedly bring an abrupt end to Marilyn's celebrated marriage to slugger Joe Dimaggio. Giving the actress a broad smile, Travilla positioned her left arm delicately across her body, while her hand holds up the skirt in a playful tease. The sketch is signed boldly at the lower right of the image in black ink, *"Travilla"*, with notation at the upper right corner in dark graphite, *"Marilyn Monroe '7 Year Itch' – Wind Scene at Subway"*.

When she stood over the subway grate and a blast of air caused her pleated skirt to swirl above her waist, Monroe made Hollywood history. Travilla's contribution was almost forgotten, although he often mused in private about the fame of The Dress. "Here's how famous it was," he said. "We were traveling in London to promote the Littlewoods catalog in the 1970s, and my copy of the dress [note: offered in the following lot] was on display along with millions of dollars in jewelry." There was a break-in at the show, but the only item stolen was The Dress (which was later anonymously returned).

This sketch perfectly embodies the many competing themes of American life during the conservative 1950s, all of which seemed to converge in this film and in this dress at the very moment Marilyn paused over the Subway grate: the responsibilities of modern life as represented by Tom Ewell's character, the growing independence of American women, and the changing attitude of the country towards sex and desire, which would culminate in the sexual revolution of the 1960s just a few years away. The crown jewel of Travilla's ***Lost Collection***, this sketch is not only a wonderful piece of Hollywood history, but an important snapshot of American popular culture from the apex of Marilyn Monroe's meteoric film career.

$80,000 – $100,000

Reference: Hollywood Costume Design by Travilla (Atglen, PA: Schiffer Publishing Ltd., 2003) by Maureen Reilly.

Marilyn Monroe
"7 Yr. Itch"
Wind scene at Subway
Travilla

114. BILL TRAVILLA'S PERSONAL TOURING REPLICA OF MARILYN MONROE'S SUBWAY SCENE DRESS FROM *THE SEVEN YEAR ITCH*. (TCF, 1955) This wonderful dress was re-created by Travilla in the 1960s for use on tour and for loan to museum exhibitions, and is made to the exact specifications of his original 1955 design for the film. As worn by the lovely Marilyn Monroe, the bias-cut dress features a halter-top and a sunburst pleated skirt, and has an internal Travilla, Inc. label sewn at the inside back waist. The original screen-used dress is currently in the Debbie Reynolds Hollywood Motion Picture Collection, and Ms. Reynolds kindly offered it to Travilla in the 1960s so that he could match it thread-for-thread with this replica. A perfectly-cast vintage garment made by Travilla himself, the dress remains in excellent condition. **$4,000 – $6,000**

115. Bill Travilla costume sketch of Marilyn Monroe and Jane Russell for *Gentlemen Prefer Blondes*. (TCF, 1953) Composite sketch of Marilyn Monroe and Jane Russell (since they both wore the identical dance outfit) wearing a black leotard with floral bust and green lace up bodice, as worn by the actresses as entertainers aboard the cruise ship in this charming film. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board, signed boldly at the lower right *"Travilla"* in grease pencil, and marked at the upper left corner *"Marilyn Monroe and Jane Russell"*. This costume appeared in much of the film's poster artwork, and can be seen worn by the two gorgeous sex symbols just after one of their performances on the ship. **$3,000 – $5,000**

116. Bill Travilla costume sketch of Claudette Colbert for *Cleopatra*. (Paramount, 1934) Sketch of Claudette Colbert as the sultry Queen of Egypt beneath a palm tree, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right, *"Cleopatra – Travilla"*. It is possible that this sketch was created as an artistic exercise prior to his career in Hollywood, as this film was designed by Travis Banton. **$1,000 – $1,500**

117. Bill Travilla costume sketch of Greta Garbo for *Camille*. (MGM, 1936) Sketch of Garbo wearing a green period dress with fur shoulders joined with a brooch, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board, with notation *"1860 Garbo as Camille"*. Since this film was designed by Adrian, this sketch may have been a fanciful exercise for the talented Travilla, who never had the opportunity to design for Garbo. **$1,000 – $1,500**

118. BILL TRAVILLA COSTUME SKETCH OF A WOMAN IN A BLACK EVENING DRESS WITH BODICE IN FIRE-LIKE TONES. This vintage costume sketch features a Garbo-esque woman wearing an elegant black evening dress with a colorful bodice that sweeps up from the back and over her breasts, jointed at the neck by a brooch. Three views are given in this sketch, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board, which is signed by Travilla and dated in black ink at the lower right *"Travilla 1937"*. It is possible that this sketch was created as an artistic exercise prior to his career in Hollywood.
$1,000 – $1,500

120. BILL TRAVILLA COSTUME SKETCH OF JANE RUSSELL FOR *GENTLEMEN MARRY BRUNETTES* (RED AND BLACK DRESS). (UA, 1955) Sketch of Jane Russell wearing an elegant, low-cut red dress with black formal hat, fur stole and black opera gloves for her role as "Mimi", accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower center *"Travilla"* in red ink, with notations at the upper right *"Mimi – Change #3 - Scene 44, Van Cleef Arpels"*. **$800 – $1,000**

119. BILL TRAVILLA COSTUME SKETCH OF GWEN VERDON FOR *DAVID AND BATHSHEBA*. (TCF, 1951) Sketch of Verdon as one of the uncredited dancers, wearing a beautiful beaded top and leggings, with attached red skirt and Egyptian jewels. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right *"Travilla"* in black ink, with notation *"Gwen Verdon, Dance Sequence, David & Bathsheba"* at the upper right. **$300 – $500**

121. BILL TRAVILLA COSTUME SKETCH OF JANE RUSSELL / JEAN CRAIN FOR *GENTLEMEN MARRY BRUNETTES*. (UA, 1955) Sketch of a risqué white beaded dress, designed for both "Mimi" (Jane Russell) and "Mitzi" (Jeanne Crain), accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Handwritten notations at the upper right read *"Mimi - Mitzi, Change #4, Scene 46, Le Jazz Hot Night Club"*. **$800 – $1,000**

122. Bill Travilla costume sketch of Jane Russell for *Gentlemen Marry Brunettes* (gold trimmed white dress). (UA, 1955) Sketch of Jane Russell wearing a stunning white evening gown trimmed in gold lamé with long flowing gold lamé train, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right by *"Travilla"* in black ink, with notations at the upper left *"Bonnie - Back Stage Les Jones Dressing Room Scene 108, Ext Stage Door scene 109, Jane Russell Gentlemen Marry Brunettes"*. **$800 – $1,000**

123. Bill Travilla costume sketch of Debbie Reynolds for *Mary Mary*. (Warner Bros., 1963) Sketch of Debbie Reynolds as "Mary McKellaway" wearing a stylish olive-green dress, with her hands on her hips and hair pulled back in a half-bouffant, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower center *"Travilla"*, with additional notations at the upper right *"Mary Mary --- #1A – Debbie Reynolds"*. **$500 – $700**

124. Bill Travilla costume sketch of Joanne Woodward for *The Stripper*. Sketch of Woodward as "Lila Green" wearing a short pink wraparound minidress of clinging silk, set against a nighttime cityscape, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right *"Travilla"* in black ink, with notation *"Joanne Woodward #8 The Stripper"* at the upper right. In dressing Woodward for this film, Travilla used silk and other sheer fabrics that would reveal the movement of her body for her off-work wardrobe – garments that would convey her character's confidence in her body and image. **$400 – $600**

125. Bill Travilla costume sketch of Judy Garland for *Valley of the Dolls*. (TCF, 1967) Sketch of Judy Garland as "Helen Lawson" wearing an orange and white paisley tunic with matching pants, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right in black ink *"Travilla"*, with notation at the upper right corner *"Judy Garland #3 dressing room Valley of the Dolls"*. Garland was originally cast for the role of "Helen", but was let go and replaced with Susan Hayward. However, Garland so loved this Travilla creation that she had him make a copy of it for her own personal wardrobe. **$1,000 – $1,500**

126. BILL TRAVILLA COSTUME SKETCH OF SHARON TATE FOR *VALLEY OF THE DOLLS* (LONG COAT). (TCF, 1967) Sketch of Sharon Tate as "Jennifer North" wearing a long camel coat with knee-length brown leather boots, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower center *"Travilla"*, with additional notations at the upper right *"Valley of the Dolls - Sharon Tate - #5 sc. airport arrival"*. **$800 – $1,000**

128. BILL TRAVILLA COSTUME SKETCH OF SHARON TATE FOR AN UNKNOWN PRODUCTION. Sketch of Sharon Tate wearing a royal purple minidress with frog closures on the chest, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower center *"Travilla"*, with additional notations at the upper right *"Lis #19 In. Withrop Library sc 304 Sharon Tate"*. Fabric swatch attached at the upper left corner. **$500 – $700**

127. BILL TRAVILLA COSTUME SKETCH OF A WOMAN WITH BARE MIDRIFF AND CAPRIS. This costume sketch is believed to be of Sharon Tate for *Valley of the Dolls*, and features a platinum-haired girl with beautiful, large brown eyes, wearing a pair of low-cut turquoise capris, and a short white blouse with turquoise piping which leaves her midriff exposed. Accomplished in gouache and ink on 15 in. x 20 in. sheet of artist's illustration board, and signed boldly at the lower center in black ink *"Travilla"*. **$500 – $700**

129. BILL TRAVILLA COSTUME SKETCH OF BARBARA PARKINS FOR *VALLEY OF THE DOLLS* (RED MINIDRESS). (TCF, 1967) Sketch of Parkins as "Anne Welles" wearing a red minidress with long red hose, as worn in the fashion segment of the film. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower center in black ink *"Travilla"*, and marked at the top *"Valley of the Dolls - Barbara Parkins #5 montage"*. **$500 – $700**

130. Bill Travilla costume sketch of Barbara Parkins for *Valley of the Dolls* (daisy bodice). (TCF, 1967) Sketch of Parkins as "Anne Welles" wearing a hot pink flounce minidress with white daisy bodice and bouffant hairstyle. Only the bodice is visible in the film, as shown in the inset at the upper left with martini glass. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right in black ink *"Travilla"*. **$500 – $700**

132. Bill Travilla costume sketch of Paul Newman for *WUSA*. (Paramount, 1970) Sketch of Newman wearing a blue shirt with double-breasted collar and white mock turtleneck, with brown plaid pants and brown loafers, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower center *"Travilla"*, and marked *"Paul Newman WUSA #3"*. **$500 – $700**

131. Bill Travilla costume sketch of Lana Turner for *The Big Cube*. (Warner Bros., 1969) Sketch of Lana Turner wearing a bright green dress with crepe flounce at the sleeves and hem, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed by Travilla in black ink at the lower center, and initialed by Lana Turner at the lower left in pencil *"L.T."* Notation at the upper right reads *"Lana Turner 'The Big Cube' #6 Wedding Sc"*. Some soiling/staining, symmetrically along the left edge. **$600 – $800**

133. Bill Travilla costume sketch of Robert Redford. Sketch of Robert Redford for an unknown production, wearing an ivory and tan jacket with turquoise turtleneck, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right *"Travilla"*, and marked at the upper right *"Robert Redford #7"*. **$500 – $700**

134. BILL TRAVILLA COSTUME SKETCH OF ANN-MARGRET. Sketch of Ann-Margret wearing a short white dress with matching sheer blouse, set against an orange and yellow background, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. This dress was designed for one of Ann-Margret's television specials or guest appearances. Signed on the background portion of the image in subtle orange gouache, *"Travilla"*, with notation *"Ann-Margret"* in black ink at the upper right. **$500 – $700**

136. BILL TRAVILLA COSTUME SKETCH OF KAY STARR FOR A CONCERT APPEARANCE. Sketch of Kay Starr wearing a performance dress with white flounce floor-length skirt and blue sequined top, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed at the lower right in black ink *"Travilla"*, with notation at the upper right *"Miss Kay Starr"*. **$200 – $300**

135. BILL TRAVILLA COSTUME SKETCH OF LENA HORNE FOR A PERSONAL APPEARANCE. Sketch of jazz singer Lena Horne wearing a brown sleeveless evening gown with attached over-the-shoulder sash and white opera gloves, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right in brown ink *"Travilla"*, with notation at the upper right *"Lena Horne"*.
$200 – $300

137. BILL TRAVILLA COSTUME SKETCH OF CONNIE FRANCIS FOR A CONCERT APPEARANCE. Sketch of Connie Francis wearing a white performance dress with pleated floor-length skirt, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed at the lower right in black ink *"Travilla"*, with notation at the upper right *"Connie Francis – Satin back crepe, sunburst pleated and drawn from a high line at front. Turtle neck of pleats."* **$200 – $300**

138. Bill Travilla costume sketch of Stefanie Powers for a personal appearance. Sketch of Stefanie Powers wearing a dark brown evening gown with feather trimmed cape, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower center in dark brown ink *"Travilla"*. **$200 – $300**

139. Bill Travilla costume sketch of Charles Bronson for *Cabo Blanco*. (AVCO/Embassy, 1980) Sketch of Bronson in character as "Gifford Hoyt" wearing a navy blue blazer with white khakis and blue captain's hat, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. In designing this ensemble for Bronson, Travilla cut the pants so that the line accentuated his impressive physique. Years later, Travilla remembered the design well: "What I did was to closely fit the back of the pants from seam-to-seam and across the back. Then I put an inside lining from seam-to-seam across the front, to control the outer pleats. It made the slacks fall as if on a hanger, but you could still see his ass! Even the darts on the buttocks were on the bias, and the crotch line was traced inward so it followed his contour without being vulgar". The sketch is signed boldly in black ink at the lower center *"Travilla"*, with notation *"Cabo Blanco, Charles Bronson, #3 Int. Club"* at the upper right. **$500 – $700**

140. Bill Travilla costume sketch of Dominique Sanda for *Cabo Blanco*. (AVCO/Embassy, 1980) Sketch of Dominique Sanda as "Marie Claire Allessandri" wearing beige pants and a matching blouse tied in a bow at her chest, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. **$200 – $300**

141. Bill Travilla costume sketch of a formal ball gown for Faye Dunaway for *Evita Peron*. (Made-for-TV movie, 1981) Sketch of Dunaway wearing a gorgeous white formal opera gown with long baby blue cape, matching shoes and sapphire jewels, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. For this elaborate made-for-TV feature, Travilla designed sixty-three different costumes for Dunaway to re-create the headstrong Argentine. The sketch is signed boldly at the lower right in black ink *"Travilla"*, with faded notation at the upper right *"Faye Dunaway, Evita, Opera"*. **$200 – $300**

142. BILL TRAVILLA COSTUME SKETCH OF JACLYN SMITH AS JACKIE KENNEDY FOR *JACQUELINE BOUVIER KENNEDY*. (ABC-TV, 1981) Sketch of Jaclyn Smith wearing a soft pink ensemble of tight-fitting pants, jacket and matching head scarf, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. This made-for-TV movie featured the lovely Jaclyn Smith as the First Lady, and James Franciscus as JFK. Signed boldly at the lower right in grey ink *"Travilla"*, with notation at the upper right *"Chg #27, sc 143-156, Hyannisport - meets Kennedy Family, plays touch football"*. **$500 – $700**

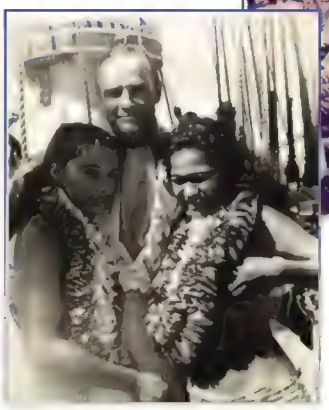
144. BILL TRAVILLA COSTUME SKETCH OF BARBARA STANWYCK FOR *THE THORN BIRDS*. (ABC-TV, 1983) Sketch of Barbara Stanwyck in character as "Mary Carson" wearing a black dress and sheer black robe with lace trim, accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right *"Travilla"* with notations *"Barbara Stanwyck #3 Thorn Birds"* at the upper right. **$300 – $500**

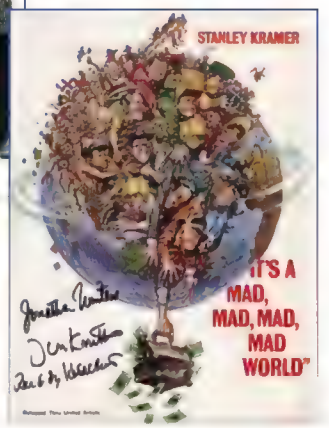
143. BILL TRAVILLA COSTUME SKETCH OF RACHEL WARD FOR *THE THORN BIRDS*. (ABC-TV, 1983) Sketch of Rachel Ward in character as "Meggie Cleary" wearing a soft pink skirt with matching coat, and white blouse, gloves, purse and matching hat. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Signed boldly at the lower right *"Travilla"* with extensive notations at the upper right *"Thorn Birds – Meggie – #5 sc 33-49, Int. drawing room, Int. entry Melbourne Prison, Int. visiting room, Int. Entry prison, Ext. veranda Drogheda, Rachel Ward"*. The shadows cast on the actress' face by the low-slung hat are extremely well executed in this masterful sketch. **$300 – $500**

145. STUNT FIGURINE FROM *TARAS BULBA*. (UA, 1962) This figurine is fashioned of foam latex over a wire skeleton, and was painted to resemble one of the horse-mounted soldiers who are driven off of the cliff in this romantic drama set in Ukraine. The figurine has deteriorated substantially since the production. Measures 11 in. tall. **$200 – $300**

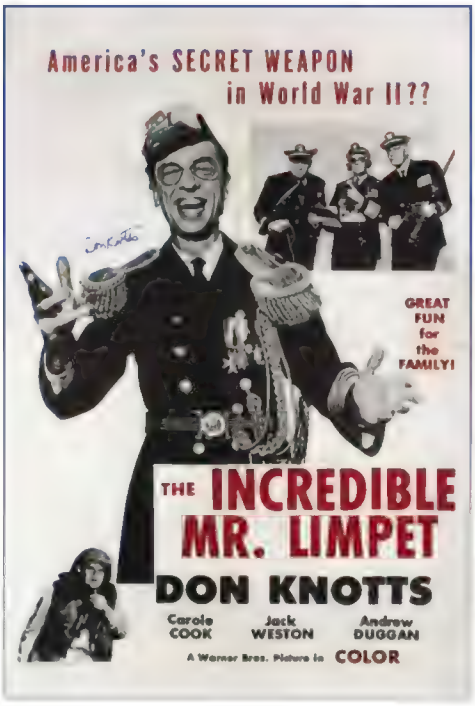
146. Original vintage *Mutiny on the Bounty* photograph signed by Marlon Brando, Trevor Howard, and various crew members. (MGM, 1962) 11 ½ in. x 9 ½ in. black and white image of the H.M.S. *Bounty* under full sail, by photographer A. Sylvain of Papeete, Tahiti, French Polynesia. Signed on the image by Marlon Brando (adds *"Christian"* underneath) and Trevor Howard (adds *"Capt. Bligh"* underneath), along with a host of crew member's signatures on the verso, many inscribed to *"Ivan – My Favorite Bounty Boy"*. Also includes two candid shots of Brando on the set. **$1,200 – $1,500**

147. Archive of costume test shots from various films of the 1960s. Series of 4 in. x 5 in. black and white costume test photographs of Gregory Peck as Atticus Finch for *To Kill a Mockingbird*; Rock Hudson for an unidentified film; Marlon Brando, John Saxon and others from *The Appaloosa*, including a number of 4 in. x 5 in. color transparencies of Brando in character; Shirley MacLaine, Michael Caine and Herbert Lom for *Gambit*; Paul Newman from an unknown film; Mary Badham from *Let's Kill Uncle*; Carol Andreson, George Peppard and Jean Simmons from *Rough Night in Jericho*; Charlton Heston, Kathryn Hays and Leslie Nielsen from *Counterpoint*; Jill St. John, Doug McClure, Guy Stockwell and Mary Ann Mobley from *The King's Pirate*; Jack Lord and James Farentino from *Ride to Hangman's Tree*; and films including *Beau Gest*, *Perils of Pauline*, *Traveling Saleslady*, *Madigan*, and *Father Goose*; and transparencies and costume test shots from *And Now Miguel*. Several hundred behind-the-scenes photographs in all, the vast majority of which are **unpublished**. Interested bidders are strongly encouraged to view this lot in person, as we will not be providing additional scans of this voluminous collection. **$600 – $800**





148. Stanley Kramer archive. Lot includes a reproduction script of *On the Beach*; 8 in. x 10 in. black and white photograph of Stanley Kramer and Spencer Tracy, signed twice by Kramer; original program from *It's a Mad, Mad, Mad, Mad World* signed by Jonathan Winters, Don Knotts & Buddy Hackett. **$200 – $300**



149. *THE INCREDIBLE MR. LIMPET* ONE-SHEET POSTER, LASER DISC AND PHOTOGRAPH SIGNED BY DON KNOTTS. (Warner Bros., 1964) One-sheet poster, laser disc of the film, and an 8 in. x 10 in. photo, each signed by Don Knotts. **$100 – $200**

151. JANE FONDA DANCE COMPETITION NUMBER FROM *THEY SHOOT HORSES, DON'T THEY?* (ABC/Palomar, 1969) Black vinyl square with large white numerals *"67"* on the face, worn by Jane Fonda as "Gloria" in the dance competition. **$300 – $500**

152. COMPLETE COSTUMER'S SCRIPT AND CONTINUITY PHOTOS OF BARBRA STREISAND FOR *FUNNY LADY*. (Columbia, 1974) 116-page fourth draft script dated March 7, 1974, featuring extensive handwritten notes and has thirty-nine attached color continuity snapshots (each approx. 3 in. x 5 in.) of Barbra Streisand candidly posing in virtually every costume she wears in the film, along with comprehensive notes about the components of each costume. Marked largely on the cover *"Costume Changes for Barbra Streisand as Fanny Bryce"* and *"Shirlee Strahm, Costumer"*. Streisand won the Academy Award for Best Supporting Actress for her role as "Fanny Brice" in *Funny Girl*, and this film was thd much-anticipated sequel featuruing the exceptional costumes of Mr. Bob Mackie. **$1,500 – $2,000**

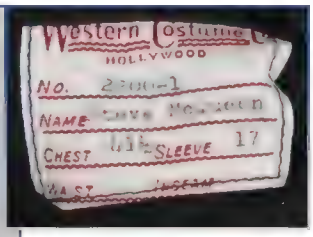
150. *THE SHAKIEST GUN IN THE WEST* ONE-SHEET POSTER AND LOBBY CARD SIGNED BY DON KNOTTS. (Universal, 1968) Each Condition: A, and signed by Knotts in ink.
$150 – $250

153. Barbra Streisand pink chiffon dress negligee from *Funny Lady*. (Columbia, 1974) Sheer pink chiffon negligee with leggings, and matching pink pleated negligee blouse with long sheer sleeves. Worn by Barbra Streisand as she repirses her role as the bubbly "Fanny Brice" opposite James Caan. In the film, she is wearing this negligee when Caan breaks into her room, much to "Fanny's" consternation! He then reveals to her that he's lost all of the money for their theater production. A beautiful Bob Mackie-designed costume for one of Streisand's most beloved characters. **$1,000 – $1,500**

155. Cecil Beaton costume sketch of Barbra Streisand in a nightgown for *On a Clear Day You Can See Forever*. (Paramount, 1970) Sketch of Streisand as "Daisy" wearing a pink nightgown, accomplished in gouache and grease pencil on an 11 in. x 14 in. leaf of blue/grey-toned artist's illustration paper, signed at the lower right in dark grey/lavender gouache *"Beaton"* with notation *"for* [?] *Streisand"*. Additional ink notation in another hand reads *"Sc. 51, 1st Bedroom 10461-17"*. Handsomely matted and framed. **$1,200 – $1,500**

154. Cecil Beaton costume sketch of Barbra Streisand for the courtroom scene in *On a Clear Day You Can See Forever*. (Paramount, 1970) Sketch of Streisand wearing an orange period gown with veiled hat, accomplished in gouache and pencil on an 11 in. x 14 in. leaf of artist's illustration paper, signed at the lower right *"Beaton"* with additional handwritten notation *"Suggestion for Barbra Streisand first costume: Old Bailey Scene"*. Fabric swatch attached at the upper right corner. Matted and framed in a custom frame with hand-applied gold leafing. Some surface wrinkling. **$1,500 – $1,800**

156. Cecil Beaton costume sketch of a cast member in the Hertford Club in *On a Clear Day You Can See Forever*. (Paramount, 1970) Sketch of a woman in a period parlor-style dress with large picture hat, accomplished in gouache and pencil on an 11 in. x 17 in. leaf of green-toned artist's illustration paper, signed at the lower right *"Beaton"* with additional handwritten notation *"Hertford Club"*. Also initialed by director Vincent Minnelli. Matted and framed in a custom frame with hand-applied gold leafing. **$800 – $1,200**



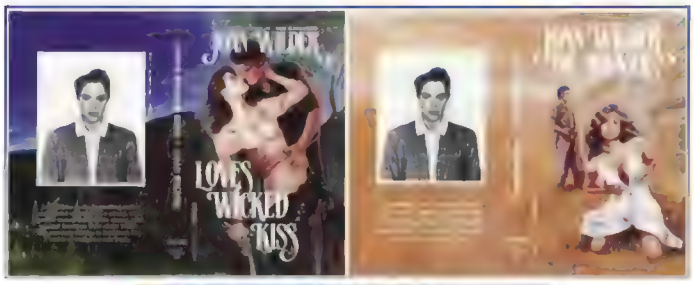
157. STEVE MCQUEEN SPORT COAT FROM *THE GETAWAY*. (Warner Bros., 1972) Black wool single-breasted two-button jacket, with internal Western Costume label typed *"Steve McQueen"*. Worn by McQueen as parolee "Doc McCoy" as he is released from prison and waits for his wife "Carol" (played by the lovely Ali MacGraw) to pick him up in the first scenes of the film. **$4,000 – $6,000**

159. GEORGE HAMILTON ZORRO COSTUME FROM *ZORRO, THE GAY BLADE*. (TCF, 1981) This sparkling costume consists of a frilly, gold lamé long sleeve shirt, gold pants (marked internally *"George Hamilton"*), cummerbund with attached hanging sashes, an elaborate cape with stand-up collar, embroidered gloves with long gauntlets, and a garish gold bolero-style hat with small balls dangling from the rim. The hat is also marked within *"George Hamilton"*. Worn by the handsome and tanned actor as Ramon Vega, the gay brother of Don Diego, who takes over as the crime-fighting swashbuckler in colonial California. This is the quintessential costume from this cult classic film, and is in excellent condition. **$4,000 – $6,000**

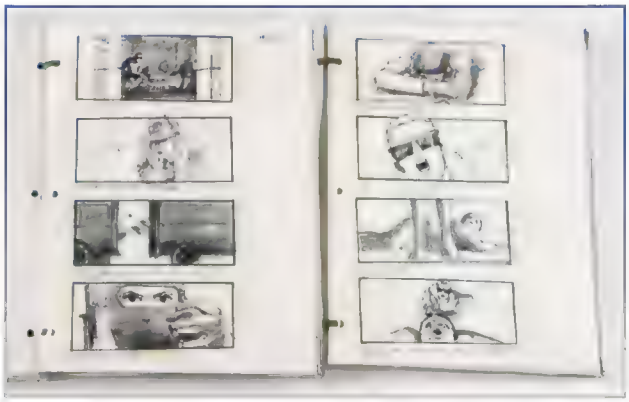
158. OLIVE OYL AND SWEE'PEA COSTUMES FROM *POPEYE*. (Paramount, 1980) Olive Oyl's red coat with red velvet collar, embroidered with red polka dots with red horizontal stripes along the bottom, as worn by Shelley Duvall in this charming film co-starring Robin Williams. Also includes a red knit hat with ribbon work at the front, a red wool scarf marked *"Olive"*, a small navy blue polka dot purse with clasp, a pair of beige knit gloves, a pair of navy blue socks and a pair of red gumdrop earrings. Originally sold at a December 1990 Paramount Studios auction held at Christie's East (lot #219). The lot also includes a tiny blue sailor's suit and white sailor's cap with applied anchor ornament, as worn by Swee'Pea, Olive Oyl and Popeye's darling son, played by toddler Wesley Ivan Hurt. **$1,000 – $1,500**

160. Brenda Vaccaro period gown from *Zorro, The Gay Blade*. (TCF, 1981) Ornate period gown in a small printed floral pattern, with large cord and tassel at the waist, worn by Vaccaro in her role as "Florinda". Internal Western Costume Co. label is handwritten *"Brenda Vaccaro"*. **$1,000 – $1,500**

162. Eddie Murphy signature white sneakers from *Beverly Hills Cop*. (Paramount, 1984) White leather Adidas tennis shoes with green stripes, worn by Murphy as "Axel Foley" in this classic comedy, and seen prominently in the poster artwork and other promotional material. Accompanied with a letter of authenticity from the film's costume supervisor. **$1,000 – $1,500**



161. Kathleen Turner "Joan Wilder" book covers from *Romancing the Stone*. (TCF, 1984) Four printed book covers with a black and white photo of Kathleen Turner on the back cover, in character as romance novelist "Joan Wilder". Each of these covers features artwork for different novels starring Wilder's fictitious character "Angelina". Similar cover art can be seen hanging on the walls in "Joan's" living room in the opening scenes of the film. **$200 – $300**



163. Complete collection of storyboard art for the action and special effects sequences in *Beverly Hills Cop II*. (Paramount, 1987) 158 pages of cut-and-pasted original storyboard art for all of the special effects and action sequences of the film, contained in two binders. Includes the runaway cement truck scene, Karla's (Brigitte Nielsen) gunfight in the mansion, and Axel blasting Dent's chopper with a rocket launcher at the end of the film, among others. The storyboard art is primarily photocopied cells, which have been cut and pasted in to this presentation book with captions, etc. These storyboards are from illustrator Sherman Labby's personal collection. All pages are hand-drawn in Labby's characteristic crow-quill dip-pen technique; these are the complete finished drawings of all boarded sequences covering *Beverly Hills Cop II*.

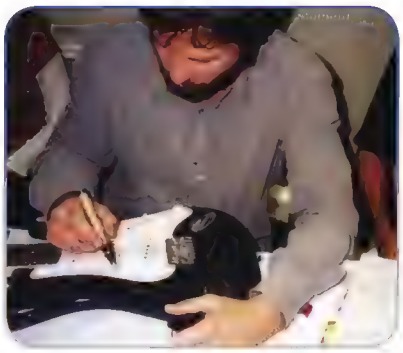
Sherman Labby's (1929-1998) career spanned over 35 years, during which time he worked on nearly 80 feature films (including *Blade Runner, Top Gun, 2010, Broadcast News,* and *Thelma & Louise*). Taught in film schools today as "The Godfather of Storyboards," Labby took his work beyond "presentation illustration" expanding it to demonstrate a film's camera angles, movement, emotion, and special effects. His work is the forerunner of today's illustrated novels.

A great production archive from this successful film. **$1,000 – $1,500**

164. JOHN TRAVOLTA SPORTS CLUB ID FROM *PERFECT*. (Columbia, 1985) 2 in. x 3 in. laminated ID card for the Sports Connection health club in Los Angeles featuring the young, trim photo of Travolta as Adam Lawrence, a Rolling Stone reporter trying to expose the "more sex than sweat" culture of health clubs in the mid-80s. **$300 – $500**

165. DAN AYKROYD "SGT. JOE FRIDAY" SERGEANT'S BADGE FROM *DRAGNET*. (Universal, 1987) Prop Los Angeles Police Department badge, number 714, housed in a custom bi-fold leather case, as carried by Aykroyd in his comedic re-creation of the "just the facts" LAPD detective, "Sgt. Joe Friday". Accompanied with two prop LAPD business cards for Friday and his nephew, Pep Streebek, played by Tom Hanks. **$1,000 – $1,500**

167. DANA CARVEY DENIM JACKET WORN AS "GARTH" IN *WAYNE'S WORLD*. (Paramount, 1992) Short denim jacket with heavy studio wear, adorned with various heavy metal insignia patches, "AC/DC", "Megadeth" and "Black Sabbath", as worn by Dana Carvey as "Garth Algar" in this classic sketch comedy film, perhaps the finest and most successful of the SNL-to-film movies. **$800 – $1,200**



166. VAL KILMER "THE DOORS" SIGNED GUITAR. New Fender Squier model electric guitar, signed in gold ink on the body *"Val Kilmer The Doors"*. Kilmer played Jim Morrison in the 1991 film about the life of the popular singer and his band. Comes with a photograph of Kilmer signing this guitar in person. **$200 – $300**

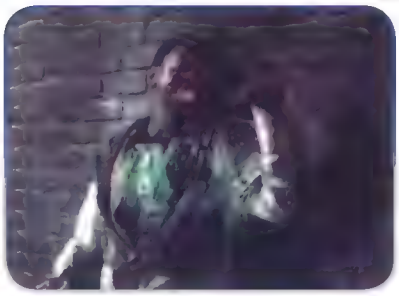
168. Dan Aykroyd "Conehead" appliance used in the *Coneheads* film. (Paramount, 1993) This "Conehead" appliance was used by Aykroyd to transform him into "Beldar Conehead" from the planet Remulak, opposite Jane Curtin in the film based on the SNL sketch. Made of flesh-toned latex, the appliance is marked inside *"D-4"* and rests on a head block to keep its shape in the exact measurements and likeness of Aykroyd. Made by David Miller of David Miller Studios, and for preservation purposes has been stored in a climate-controlled environment since the 1990s. **$2,000 – $3,000**

169. Dan Aykroyd "Beldar" costume from *Coneheads*. (Paramount, 1993) This costume consists of a two-piece dark grey spacesuit with large lapels and gathered pants, worn by Beldar when crash landing on Earth. Also included is a Remulak Conehead gladiator costume consisting of a crème cotton loin cloth with black vinyl suspenders ornamented with gold geometric clips and a Remulak logo, matching wrist wraps, knee pads, and head band. Used in the film's final scenes when Beldar Conehead battles a mythical creature on his home planet. **$1,500 – $2,000**

170. Jane Curtin "Conehead" appliance and costume used in the *Coneheads* film. (Paramount, 1993) Made by David Miller of David Miller Studios, this foam latex "Conehead" appliance was used by Curtin in her role as "Prymaat Conehead" in the 1993 film based on the SNL sketch. Marked within "Jane" and "Extra", it remains in very good condition having been stored in climate-controlled conditions since the 1990s. Also includes a "Pyrmaat Conehead" wardrobe ensemble consisting of a pale purple dress with a dark purple and black butterfly print, a purple knit sweater embroidered with black beads & sequins, a narrow black belt, a turquoise handbag, and a pair of turquoise tennis shoes and socks. **$1,500 – $2,000**

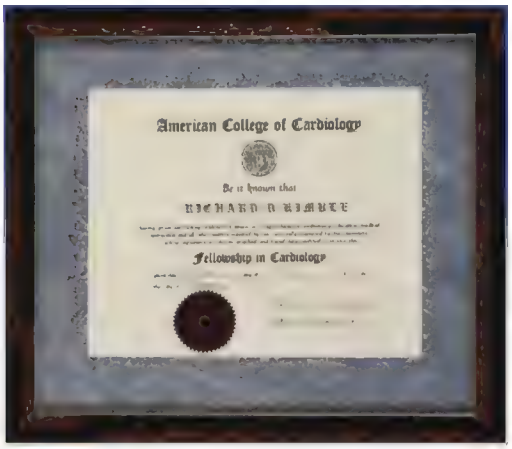
171. "CONEHEAD" FACE MASK APPLIANCES FROM *CONEHEADS*. (Paramount, 1993) Collection of four "Conehead" pullover face masks with applied eyebrows and make-up as worn by supporting actors who populated the planet Remulak in this 1993 film. **$8000 – $1,200**

LOT 173



172. ROBERT TOWNSEND SUPERHERO COSTUME FROM *THE METEOR MAN*. (MGM, 1993) Meteor Man's cobalt gray jumpsuit with implanted cut chest and abdominal muscles, accompanied with a kelly green cape, gloves with applied rubber trim, green knit superhero briefs, futuristic belt with jagged green crystals at the buckle, and cut mirror chest emblem as worn by Robert Townsend as the comical superhero, Meteor Man. **$2,000 – $3,000**

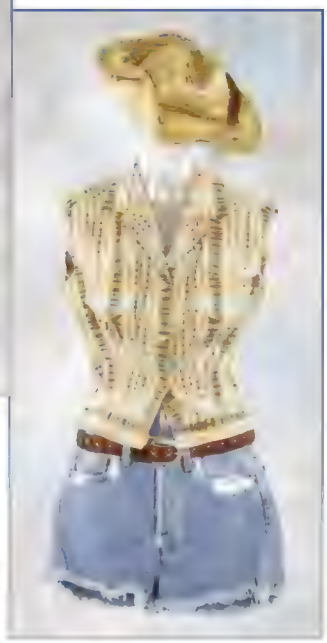
173. ROBERT TOWNSEND SPECIAL EFFECTS COSTUME ENSEMBLES FROM *THE METEOR MAN*. (MGM, 1993) Jefferson Reed's (Robert Townsend) airbrushed jacket and matching shirt, made to resemble a meteor hit with burn marks. Accompanied with a grey cotton sports jacket with numerous bullet holes (internal special effects "bullet hit" wiring is still present) and matching white tie. A great collection of screen-worn garments from this reluctant superhero! **$500 – $700**



174. Richard Kimble's medical school diploma from *The Fugitive*. (Warner Bros., 1993) Fugitive Richard Kimble's diploma from the American College of Cardiology announcing his fellowship, measuring 15 in. x 13 in. and framed in a rich wood frame for use in this film starring Harrison Ford. **$300 – $500**

175. Mr. Wilson's doormat from *Dennis the Menace*. (Warner Bros., 1993) Custom made brown doormat, measuring 29 in. x 20 in., featuring "The Wilsons" in large letters at the top with pink and green flowers and hummingbirds below. Made for the front porch of Mr. Wilson's house, the character played by Walter Matthau. **$300 – $500**

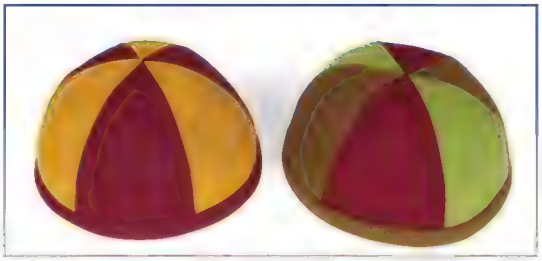
176. Costume collection from *The Beverly Hillbillies*. (TCF, 1993) The comprehensive collection of Clampett costumes includes Jed Clampett's hillbilly attire with striped olive shirt with mandarin collar, blue jeans, suspenders, distressed brown leather jacket, powder blue bandana and his trademark tan hat with stains and studio-distressing, as worn by actor Jim Varney; Granny Daisy May Moses' ensemble including a blue & green floral blouse, mauve skirt, pale yellow apron, burgundy sweater and beige socks as worn by Cloris Leachman; Elly May Clampett's costume consisting of a tight yellow plaid shirt with cut-off sleeves, denim cut-off shorts, brown leather belt, studio-distressed straw hat and beige suede cowboy boots as worn by model Erika Eleniak; and Jethro Clampett's blue and white plaid shirt, blue jeans, rope belt and denim jacket, as worn by actor Diedrick Bader. For a *Beverly Hillbillies* collector, this lot is black gold, Texas tea! **$2,000 – $3,000**



177. LILY TOMLIN COSTUME AND VARIOUS PROPS FROM *THE BEVERLY HILLBILLIES*. (TCF, 1993) Jane Hathaway's professional ensemble consisting of a tan & olive tailored jacket, tan blouse, tan skirt and gold earrings with pink roses, worn by Lily Tomlin in her modern re-creation of lovesick Hathaway. Also included in this lot are two honorary plaques from the wall of Milburn Drysdale's office (one features Dabney Coleman as Drysdale on the cover of Kiplinger's Magazine, the other is a shield-shaped plaque) and the business cards of Drysdale, Hathaway, Jethro Bodine and others, and a selection of letterhead, loan documents, portfolios and a canvas money bag which is silk screened "Commerce Bank of Beverly Hills", with five prop $100 bills. **$600 – $800**

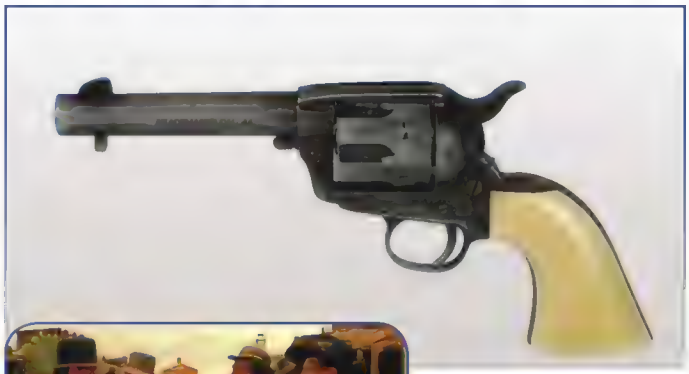
178. PROP LICENSE PLATES FROM *THE BEVERLY HILLBILLIES*. (TCF, 1993) Rural Ozark mountain rear license plate marked *"#173 715 29"* from the Clampett's trademark jalopy, accompanied with Jane Hathaway's (Lily Tomlin) contemporary California license plate constructed of blue and red painted ABS plastic. **$400 – $600**

179. CAT IN THE HAT COSTUME AND PROP FROM *IN SEARCH OF DR. SEUSS*. (Turner Pictures, 1994) Cat in the Hat costume consisting of a black plush tailcoat, matching pants, white velvet shirt with square black lacquer buttons, a pair of white faux fur gloves, red velvet bow tie, shiny black & white spats/boots, undershirt, and the Cat's fanciful "pop-up" hat flocked with a black glittering material with white grosgrain band. Worn by actor Matt Frewer in this all-star TV tribute to Dr. Seuss starring Robin Williams. The costume was designed by Merrily Murray-Walsh. The lot also includes a prop plate featuring a heaping portion of green eggs & ham, and three prop Horton Hatches the Egg books used in the production. **$800 – $1,000**

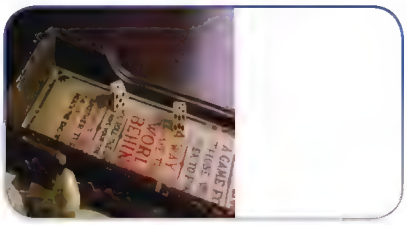


180. SPANKY'S HATS FROM *THE LITTLE RASCALS*. (Universal, 1994) Spanky's trademark beanie-style felt hat with alternating pie slice-shaped panels of burgundy, olive green & brown. Also included in this lot is a second hat, which is identical in style but is colored orange and burgundy. Child actor Travis Tedford plays the pudgy prankster in this 1994 theatrical adaptation of the classic "Our Gang" serials in "The Little Rascals". **$300 – $500**

181. Dennis Quaid "Doc Holliday" western costume from *Wyatt Earp*. Dark brown wool suit tailcoat with micro-pinstripe and dark brown ribbon trim on the edges, and pair of matching pants. Internal Motion Picture Costume Co. labels on each piece are typed *"Wyatt Earp"*. An additional label, which has since become detached, is handwritten in black ink *"D. Quaid as Doc"*. Worn by Quaid as Doc Holliday, just after the OK Corral gunfight scene. **$1,000 – $1,500**



183. Hero pistol from *Tombstone*. (Hollywood Pictures, 1993) This realistic prop pistol is modeled after a Colt .44 Peacemaker double-action revolver, with faux pearl handles and weathered patina giving it a "frontier" look. The action and trigger are both fully working. Perhaps most impressive about this hero prop gun are the five individual prop bullets, which are each spring-loaded so that the rim of the casing, when depressed, pushes the silver hollow-point bullet forward, allowing the gun to be safely dry-fired. The barrel is plugged, rendering this prop gun inoperable for safety on the set. A great prop revolver from this modern-day Western classic, and probably the finest prop gun we've ever encountered from a studio armory. **$2,000 – $3,000**



182. Kevin Costner frock coat from the OK Corral scene in *Wyatt Earp*. (Warner Bros., 1994) Black double-breasted frock coat with tails and black silk satin inserts on the lapels, marked inside in white ink *"#A25"*. Worn by Costner in the title role, during the climactic OK Corral shootout scene against the Clanton Gang. **$2,000 – $3,000**

184. *Jumanji* game board plaques and storyboards. (Columbia, 1995) Set of two faux wood grain instructional plaques used on the *Jumanji* game board, accompanied with four pages of pen & graphite storyboards featuring a young Peter's make-up and hair study (18 in. x 24 in.), showing the small boy morphing into a menacing monkey by way of five hand-painted cel overlays. **$1,000 – $1,500**

185. COLLECTION OF *JUMANJI* STORYBOARDS AND A SCRIPT. (Columbia, 1995) A *Jumanji* first draft revised script dated January 25, 1994 with notes and a collection of thirty storyboard panels (many original black pen, blue pencil and brown pencil) showing stampedes of elephants, crocodiles swimming through the house, and other mayhem caused by the game board. Also includes four other color pencil studies of the boy and monkeys with varying facial expressions, and a collection of ten mounted color-photocopied conceptual drawings of giant insects, charging rhinos, etc. by artist Ed Natividad. **$800 – $1,200**

187. SEAN CONNERY COLLECTION OF PROPS FROM *THE ROCK*. (Hollywood Pictures, 1996) This lot includes a prison restraining belt with attached arm & leg chains and cuffs used to shackle Connery, a Presidential Pardon, a plastic bottle (filled with flammable liquid in the film) and waterproof matches that he carried as he breaks into Alcatraz, and a bundle of letters he wrote to his daughter while in prison. **$1,000 – $1,500**

186. STEVE MARTIN COSTUME ENSEMBLE FROM *SGT. BILKO*. (Universal, 1996) This costume consists of a woodland camouflage uniform fatigue shirt with *"Bilko"* and *"U.S. Army"* embroidered on patches at the chest, matching fatigue pants, cap with sergeant's rank patch, and a black web belt as worn by Steve Martin in this theatrical re-creation of Phil Silvers' signature character, the irrepressible Sergeant Ernie Bilko. **$1,500 – $2,000**

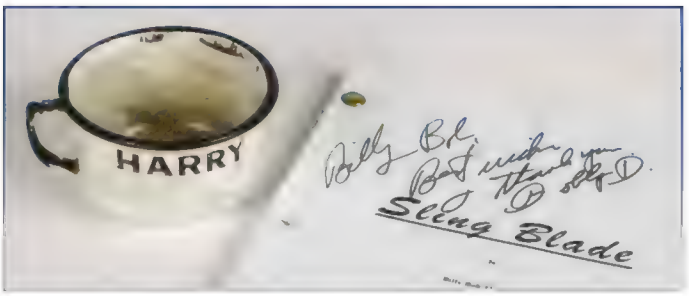
188. SPECIAL EFFECTS BABY DOLL BOMB FROM *THE ROCK*. (Hollywood Pictures, 1996) Baby doll prop with blue shirt, measuring 21 in. long. In the early scenes of the film, the FBI retrieves this baby doll which, when held by Nicholas Cage's partner, spits a mouthful of poison into Cage's face, which then starts to melt their protective suits! The doll is rigged with a clear plastic tube that extends from his mouth out through the base of his head, which is still stained with the pinkish-red fluid as used in the film. **$800 – $1,200**

189. Prop missile, poison VX pearl, guidance computer chips, and associated props from *The Rock*. (Hollywood Pictures, 1996) This lot consists of an imposing prop missile (83 in. in length) with machined aluminum nose cone and wings, which was aimed from Alcatraz towards the population of San Francisco. It was once loaded with glass spheres filled with a biological poison, and this lot includes one such VX chemical "pearl" (due to evaporation, some of the thick green liquid within has been professionally restored), as well as two of the missile's guidance control chips (the whole chip and a second one broken in half by Nihcolas Cage in the film). In addition, the property master's personal script, as well as the VX bomb storage cannister (44 in. in length) constructed of heavy steel and painted with "VX" markings (a small blue-painted tank which attaches to its side) is also included. An awesome collection of props from this thriller. **$4,000 – $6,000**

190. Tom Cruise complete fireman's costume from *Mission: Impossible*. (Paramount, 1996) Complete firefighting uniform consisting of a fire-retardant yellow overcoat and matching pants with suspenders, helmet with swivel visor (marked *"T.C."* inside), pair of gloves, and black boots each marked *"T.C."* inside. Worn by Cruise in the fire sequence to breach the first level of security at CIA/Langley. **$5,500 – $7,500**

"Some folks call it a sling blade... I call it a Kaiser blade"

191. BILLY BOB THORNTON SLING BLADE AND ASSOCIATED PROPS FROM *SLING BLADE*. (Miramax, 1996) Karl's infamous metal lawnmower blade, wielded as a makeshift knife by actor Billy Bob Thornton to kill Dwight Yoakum's character in the final scenes, along with A Christmas Carol book carried by Karl from his childhood home to the mental institution ("the nervous hospital"), to the outside world; it was this book that he gave to his young friend at the end of the film. The lot also includes a heart-shaped locket on a key chain with a photo of the boy (played by Lucas Black) that belonged to his mother, a magnetic police sign from the responding Millsburg police cruiser at the murder scene, and twenty original production pages including the on-set prop sheet listing Karl's sling blade, book and photo locket, and a letter from the prop master stating that this blade was the only one used in the production. An impressive assembly of screen-used props, crowned by the actual headlining prop from the title – and climax – of the film! **$2,000 – $3,000**



192. ROBERT DUVALL *SLING BLADE* SCRIPT INSCRIBED TO BILLY BOB THORNTON, ACCOMPANIED WITH DUVALL'S TIN CUP FROM *DAYS OF THUNDER*. (Miramax, 1996) Final shooting script dated January 15, 1995 housed in a William Morris Agency cover, inscribed on the cover page by Duvall to Billy Bob Thornton: *"Billy Bob, best wishes & thank you! Bobby D."* Robert Duvall played Billy Bob Thornton's father in this acclaimed film, which received an Academy Award for Best Writing. The lot also includes Robert Duvall's distressed prop tin cup with *"Harry"* painted in black letters from *Days of Thunder* (Paramount, 1990). **$400 – $600**

193. ARNOLD SCHWARZENEGGER PROP ID BADGE FROM *ERASER*. (Warner Bros., 1996) Prop laminated ID badge listing "Larry Clark" (Arnold) as an Emergency Medical Technician in the state of Virginia, replete with small thumbnail photograph of Arnold at the upper left corner. Accompanied with a continuity photo of Arnold on the set in costume as an EMT, and wearing this badge. **$300 – $500**

194. SPECIAL EFFECTS HUMVEE FROM *BROKEN ARROW*. (TCF, 1996) Highly-detailed fiberglass, plastic and resin model of a Hummer with airbrushed weathering and paint, made for special effects use. Measures 31 in. long x 14 in. wide. Incredibly realistic, the front wheels are geared to turn left and right, and two small figurines representing John Travolta and Howie Long are seated in the front seats. In the film, Travolta and Long are shown calmly sitting in their full size HMMWV when the subterranean nucleal blast is detonated, throwing up a shock wave which passes underneath this special effects vehicle, causing the pursuing helicopter to crash. Also comes with the small-scale prop nuclear weapon loaded in the back of the vehicle. **$2,000 – $3,000**

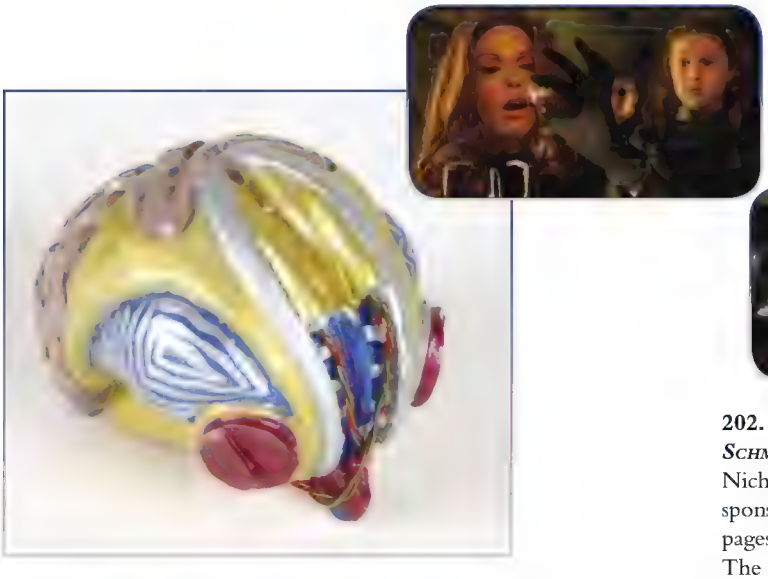
195. Christian Slater flight suit and boots from *Broken Arrow*. (TCF, 1996) Studio-distressed grey coverall flight suit, with large rips in the seat, arms and legs, accompanied with a pair of black leather flight boots marked inside *"Hale #3"*. Worn by Slater as "Capt. Riley Hale" in this action/thriller about a terrorist plot to steal nuclear warheads from a military installation, co-starring John Travolta.
$400 – $600

197. Omar Sharif complete Middle Ages costume from *The 13th Warrior*. (Touchstone, 1999) Beige cotton hooded robe with raw silk under tunic, accompanied with a pair of olive/tan stretch pants, synthetic tan blouse (with internal bias label handwritten *"Melchisidek"*), and an embroidered sash. Worn by Sharif as "Melchisidek" opposite Antonio Banderas. **$600 – $800**

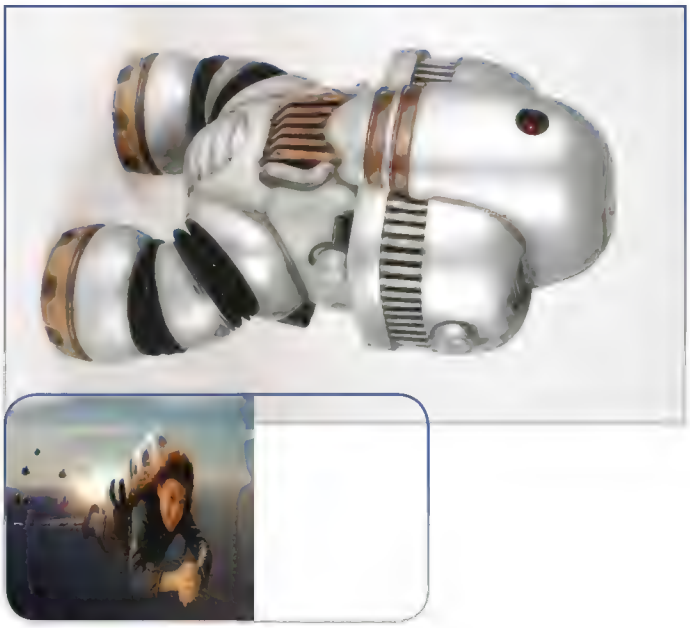
196. Banner flag from *Small Soldiers*. (Universal, 1998) Measuring approx. 60 in. x 38 in., this U.S. style flag is fashioned of oversized interlocking pieces which have been mounted on foam core board. $300 – $500

198. Tom Hanks' tattered tennis shoes from *Cast Away*. (TCF, 2000) Pair of black Nike "Airliner" shoes, with the toes cut out as used in this excellent film about an air crash survivor who is marooned on a desert island. Hanks salvages these shoes from one of the pilots who perished in the crash, and cuts the toes out of the shoes to fit his feet. Comes with a certificate of authenticity from Fox. These modified shoes evoke not only the tragedy of the crash, but the courage of Hanks' character in the face of overwhelming adversity and isolation. Hanks was nominated by the Academy for Best Actor for his work in this film.
$2,500 – $3,500

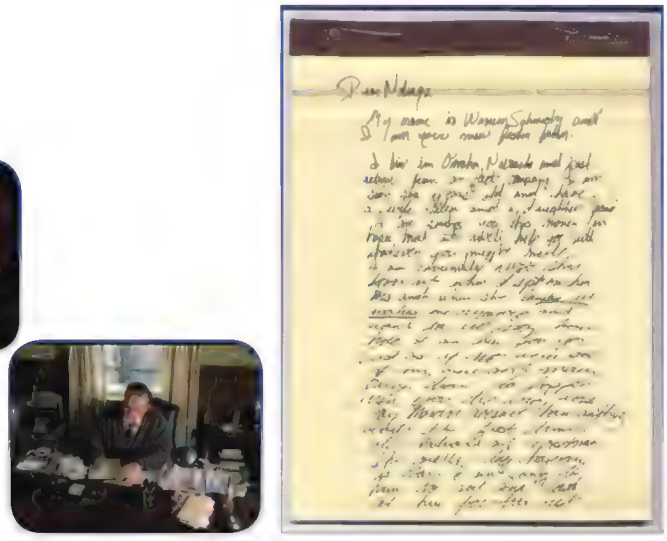
199. BEN STILLER COSTUME FROM *MEET THE PARENTS*. (Universal, 2000) Nurse Gaylord "Greg" Focker's casual costume consisting of a olive green heavy jacket, grey fleece hooded pullover sweatshirt, and studio-soiled denim jeans. Worn for some of the best scenes of the film, when he's first introduced to "Kevin" (Owen Wilson) and is given a tour of his palatial estate, and later when he chases his fiancée's family's cat on the roof, and inadvertently sets the leaf-filled rain gutter – and then Kevin's hand-made gazebo! – on fire. Originally acquired from Universal. **$500 – $700**



200. THIRD BRAIN PROP FROM *SPY KIDS*. (Miramax, 2001) Hand-painted third brain "prop" made of resin, with small painted copper wiring connecting the bottom portion to the multi-colored "cerebellum". One of the main plot devices in the film, the third brain was captured from the "Spy Kids" by Ms. Gradenko (Teri Hatcher). One of only three hero Third Brains made by KNB FX for the film. Measures approx. 2 in. long. **$800 – $1,200**

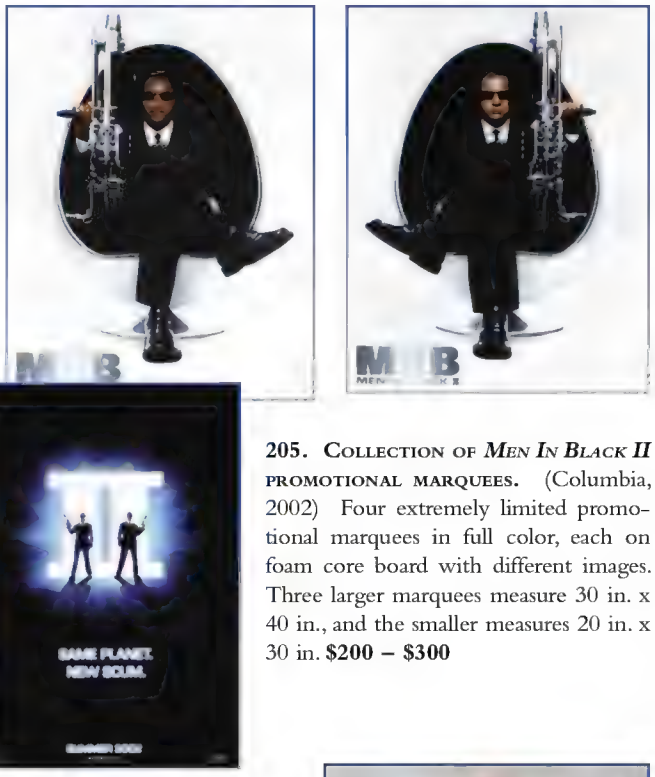


201. SPECIAL EFFECTS BUDDY PACK FROM *SPY KIDS*. (Miramax, 2001) This small jet pack prop is constructed of foam rubber painted silver, black and copper with rotating jet exhaust cones and quick-release clips on the front for attachment to a harness (not included), and working light. Used in the flying action sequences by Carmen and Juni to escape Ms. Gradenko (played by Teri Hatcher) and her army of "Thumb" henchmen – one of the most exciting scenes of the film! Made by KNB FX. Measures 20 in. tall. **$2,000 – $3,000**



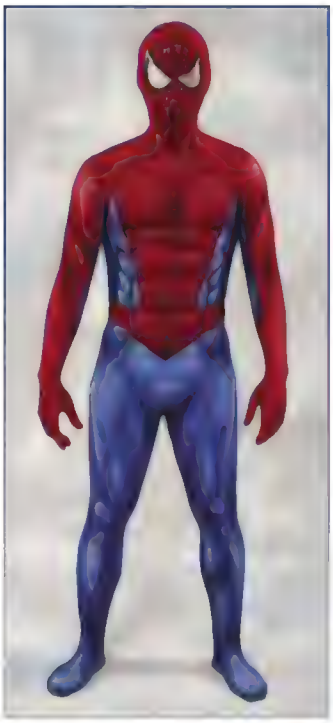
202. JACK NICHOLSON "DEAR NDUGU" LETTER FROM *ABOUT SCHMIDT*. (New Line, 2002) Original prop handwritten letter, from Nicholson's character "Warren Schmidt" to his pen pal and African sponsoree, "Ndugu", which served as a key plot device in the film. Six pages of text in black ink are penned on a yellow pad of blue-lined paper. The first paragraph reads *"Dear Ndugu, My name is Warren Schmidt and I am your new foster father. I live in Omaha, Nebraska and just retired from a great company. I am sixty-six years old and have a wife Helen and a daughter Jeannie. I am sending you this money in hopes that it will help you with whatever you might need…"* Following this paragraph is mainly filler text. We believe this letter was most likely used during one of the various takes of this scene. An excellent piece from this critically-acclaimed film starring the indefatigable Nicholson. **$500 – $700**

203. Jennifer Lopez maid uniform from *Maid in Manhattan*. (Columbia, 2002) Grey and white short-sleeve uniform dress with white apron and matching white shoes, worn by Jennifer Lopez as the lovely and unassuming "Marisa" in this charming film about mistaken identity. Worn through the first part of the film, and featured in all of the film's poster artwork. Comes with a certificate of authenticity from Revolution Studios. **$2,500 – $3,500**



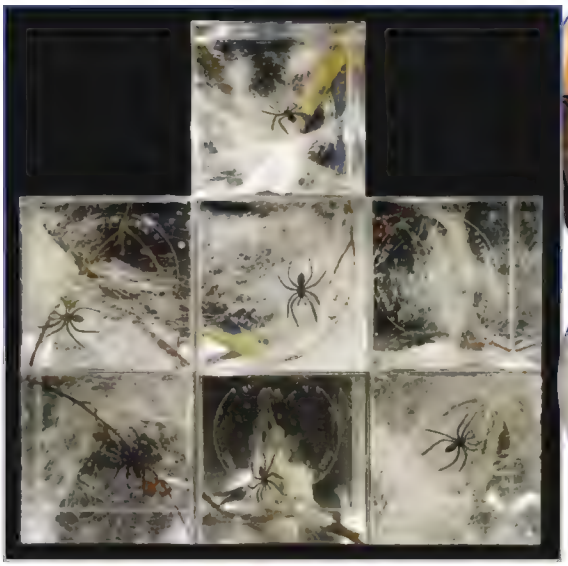
205. Collection of *Men In Black II* promotional marquees. (Columbia, 2002) Four extremely limited promotional marquees in full color, each on foam core board with different images. Three larger marquees measure 30 in. x 40 in., and the smaller measures 20 in. x 30 in. **$200 – $300**

206. Prototype superhero costume for *Spider-man*. (Columbia, 2002) This red and blue Spider-man bodysuit is airbrushed with black shading to give the appearance of musculature on the legs, torso and arms, and is accompanied with two prototype masks, one with cut-out eyes which very closely resemble the final design as used in the film. Originally acquired from Sony following the release of the film. **$3,000 – $3,500**



204. Humping "Rex the Dog" prop from *Stealing Harvard*. (Columbia, 2002) Black and white faux fur dog with realistic resin eyes and teeth, crouched in a carnal position and ready to attack the errant human leg. In the film, this dog goes after Tom Green's character; this dog was used most likely as a stand in – dare we say stunt double! – for the real dog, and perhaps for some of the cutaway shots. Measures 36 in. from head to tail. A very realistic prop pooch! Comes with a letter of authenticity from Revolution Studios. **$200 – $300**

207. *Spider-Man* promotional marquee. (Columbia, 2002) Full color promotional marquee on 1/2 in foam core board. Measures 26 1/2 in. x 40 in. Suitable for framing. **$200 – $300**



208. EXOTIC SPIDERS AND CAGES FROM *SPIDER-MAN*. (Columbia, 2002) Collection of seven prop spiders, each housed in a small 4 in. cube and placed within different foliage and webs, as seen in the opening sequences when Peter Parker (Tobey Maguire) tours the natural history museum with Mary Jane (Kirsten Dunst). It's while taking photographs for the school paper in this museum that Peter Parker is bitten by the genetically-engineered blue and red spider, transforming him into our spider-like superhero with "Spidey" sense. **$800 – $1,200**

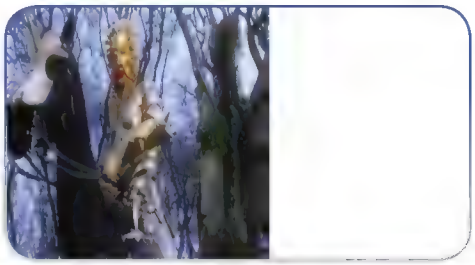
210. JIM CARREY SHIRT FROM *BRUCE ALMIGHTY*. (Universal, 2003) Kenneth Cole white and green micro-plaid shirt, worn by Jim Carrey as "Bruce Nolan" in this humorous film about the ultimate in role-reversals. Seen prominently at the end of the film, when Bruce discovers that Grace (Jennifer Aniston) still loves him, and prays for him every night. In the next scene, Bruce is wearing this shirt when he cries out to God, "I surrender! Your will be done!" and is then flattened by an eighteen-wheeler in the middle of the highway! A great costume piece from the film's climax. Accompanied with a costumer's tag noting scene usage and character, "Bruce". Originally acquired from Universal, and comes with a certificate of authenticity from the studio. **$200 – $300**

209. MIKE MYERS WORKING POP-TOP HAT FROM *THE CAT IN THE HAT*. (Universal, 2003) This signature, special effects "Cat in the Hat" pop-top hat is attached to a custom-machined air pump which, when pumped by hand, pops the top of the red & white striped hat open! Measures 15 in. x 12 in., and used by Mike Myers in the title role on screen. Originally acquired from Universal, and comes with a Universal certificate of authenticity. **$3,000 – $5,000**

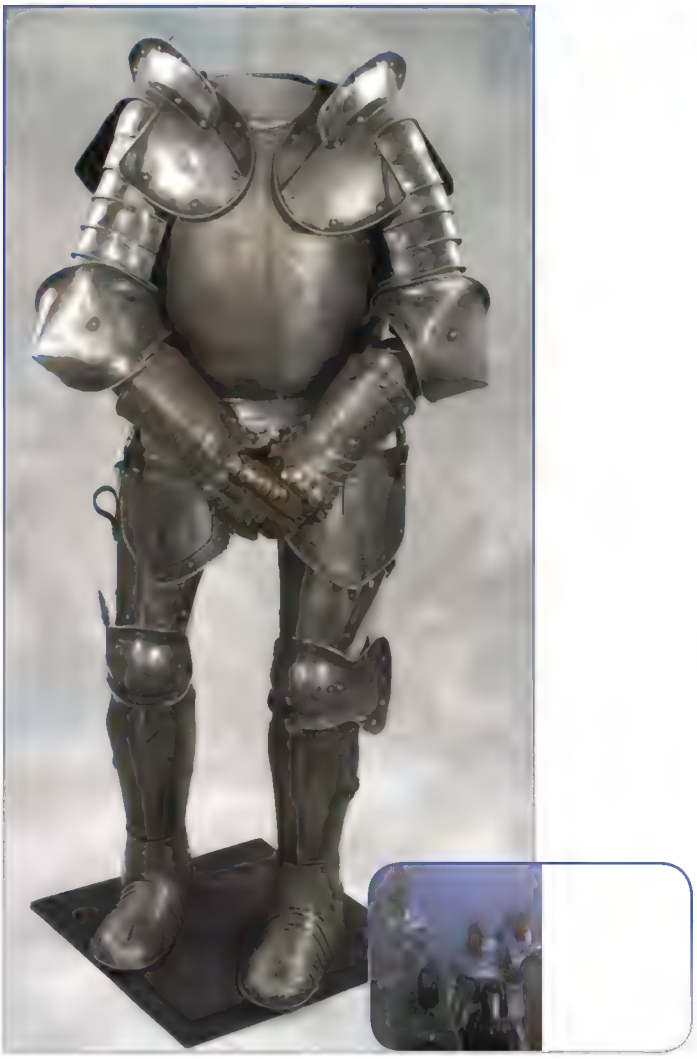
211. BEN AFFLECK SUPERHERO WALKING CANE FROM *DAREDEVIL*. (TCF, 2003) Expertly constructed aluminum walking cane with wooden handle and raised silver Daredevil insignia mounted at the very top. In the film, Affleck's cane transforms into a multi-use weapon, with nunchaku, cable, and dagger elements incorporated into the special effects prop. This piece is joined at the handle and extension only, and was most likely used for the courtroom scenes at the very beginning of the film. **$1,500 – $2,500**

212. Miniature stunt motorcycle from *Team America: World Police*. (Paramount, 2004) This miniature enduro motorcycle is painted in the Team America color scheme of patriotic red, white & blue with stars & stripes, and features moving rear wheel suspension and directional front forks to replicate the unique pseudo-realism of the film. One of the four forward-facing rockets on the side of the motorcycle has purposely been designed out, showing that it has been fired! Acquired directly from the production company, and it comes with their certificate of authenticity. Measures 7 in. long. **$500 – $700**

213. Miniature hero warplane from *Team America: World Police*. (Paramount, 2004) Constructed of hobby-grade plastic, this hero jet has hand-applied patriotic colors with the distinctive "Team America" logo decals – the bald eagle with tiny globe in its beak – on each side of the plane. The jet is loosely based on a B-1 bomber, and has "Team America" painted in block letters on each of the jet intake cowlings, and the Team America motto painted just beneath the cockpit: "We Protect - We Serve - We Care". Measuring 20 in. long, this instantly-identifiable hero prop from the film was acquired directly from the production company, and comes with their certificate of authenticity. A great screen-used prop from this hilarious film, which is destined to become a cult classic. **$1,500 – $2,500**



214. Mordred's golden armor from *Excalibur*. (Warner Bros., 1981) Complete set of gold-painted metal armor, fully jointed with spikes on the knees and forearms, covering the torso, arms, hands, pelvis, legs and feet, worn by Robert Addie as Mordred. In the film, Morgana, who used her dark magic to create this golden suit of armor to protect her son, stated that it could not be pierced by any weapon forged by man. An excellent costume piece from this fantasy classic. **$6,000 – $8,000**



215. SUIT OF ARMOR USED BY THE KNIGHTS OF THE ROUND TABLE IN *EXCALIBUR*. (Warner Bros., 1981) This fine suit of armor was originally made for Excalibur by noted British armorer Terry English, and was used throughout the film by several of the Knights of the Round Table. In different scenes, suits of armor would be reconfigured to suit multiple actors, including Percival, and Arthur himself. This suit was also worn in the film by the stunt rider (as a Knight), Bronco McLaughlin. (All the original helmets for the suits or armor were given to the actors playing the Knights of the Round Table, as gifts at the end of filming).

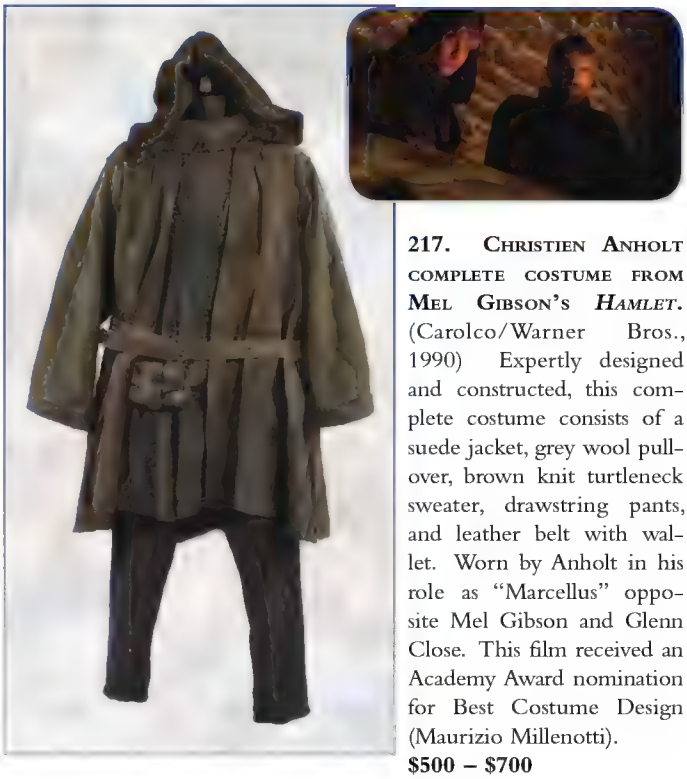
In 1998 this suit was used in a commercial for the Chevy Blazer "Like a Rock" ad campaign, and was later used in a WD40 commercial. After these two commercials, Terry English gave this suit to his apprentice, Dragon Dronet, in exchange for pieces of an original 18th century suit of armor that Dragon owned, so that Terry could complete a suit from his own personal collection.

This suit has since been on display at armor shows, and can be seen in the upcoming Asian martial arts film *Shira*, to be released in 2005.

The suit can be positively identified by the "T Crown" maker's mark seen clearly on several of the armor pieces, including the chest plate. Includes photographs and a video of the commercial in which the suit appeared.

An amazing suit of armor from this great film, handcrafted by one of the best in the business. **$8,000 – $12,000**

216. *CONAN THE BARBARIAN* ORIGINAL SPECIAL EFFECTS SWORD WITH HANDWRITTEN QUOTE BY WRITER/DIRECTOR JOHN MILIUS. (Universal, 1982) Special effects sword with retractable tip and suede-wrapped handgrip, measuring 32 in. long. Accompanied with a framed note with handwritten quotation from John Milius, *"What is best in Life? To Crush your enemies! To See them driven before you. To Hear the lamentation of their women! John Milius"*. **$600 – $800**

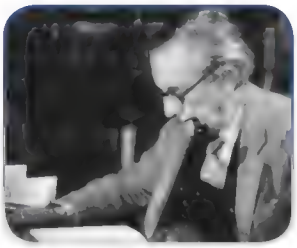


217. CHRISTIEN ANHOLT COMPLETE COSTUME FROM MEL GIBSON'S *HAMLET*. (Carolco/Warner Bros., 1990) Expertly designed and constructed, this complete costume consists of a suede jacket, grey wool pullover, brown knit turtleneck sweater, drawstring pants, and leather belt with wallet. Worn by Anholt in his role as "Marcellus" opposite Mel Gibson and Glenn Close. This film received an Academy Award nomination for Best Costume Design (Maurizio Millenotti). **$500 – $700**

218. Mel Gibson hero broadsword from *Braveheart*. (Paramount, 1995) 52 1/2 in. forged steel broadsword, hand-polished to a mirror finish with suede-wrapped handgrip and lower blade. This beautiful edged weapon is stamped with the maker's mark "Made in Spain" at the lower edge of the polished blade, and weighs a hefty 26 lbs. Comes with a letter of authenticity from producer Alan Ladd, Jr., which accompanied the sword when it was originally auctioned at a charity event to benefit the USC School of Cinema-Television. This particular sword is believed to have hung in Ladd's office, and a similar sword donated by Mel Gibson to a charity auction in 2001 sold for nearly $175,000! Instantly recognizable, this iconic broadsword is most certainly the finest hero weapon a collector could hope to own from *Braveheart*, the best of Mel Gibson's historical epics and winner of the 1996 Academy Award for Best Picture. **$10,000 – $12,000**

219. Knights of the Round Table hero broadsword from *First Knight*. (Columbia, 1995) Polished aluminum prop broadsword with suede-wrapped grip and metal pommel with cross insignia, carried by one of the Knights of the Round Table. Note: original silver paint on pommel has since worn off. Measures 39 in. long. **$1,500 – $2,000**

220. RUSSELL CROWE CAMPAIGN CAPE FROM *GLADIATOR*. (Universal, 2000) Heavy burgundy cape of rough-cut cotton muslin, worn by Russell Crowe in the opening scenes of the film in Germania, over his armor. **$800 – $1,200**



221. MAP OF MIDDLE EARTH FROM LORD OF THE RINGS, SIGNED BY J.R.R. TOLKIEN AND ILLUSTRATOR PAULINE BAYNES. Color map of Tolkien's fanciful "Middle Earth", showing The Shire in Eriador, The Argonath, and Mordor along with many of the other locales mentioned in his bestselling novels. The map measures approx. 19 in. x 20 in., and is signed at the lower center in black ink *"J.R.R. Tolkien"*, and at the lower right by illustrator Pauline Baynes. A telling note on the back by Tolkien's secretary Joy Hill attests to its rarity: *"This map was signed for Philip Price in July 1973 by J.R.R. Tolkien & P. Baynes. It is printed on special paper & there are only three signed maps on any paper in the world. The first map is held by Joy Hill, & Prof. Tolkien asked that the trees at the top & bottom of the other map be reconstructed to make a better picture & this had been done. Joy Hill, October 1973."* An amazing and quite rare signed map. Tolkien's signature alone is uncommon and highly prized by collectors, and this impressive map of Middle Earth – one of only three signed copies in existence – is especially desirable. **$8,000 – $10,000**

222. The Hunter's period leather costume from *The Wonderful World of the Brothers Grimm*. (MGM, 1962) An impressive custom-made costume consisting of a pair of tan leather pants, matching tan leather longcoat with cuffs, brown vest, pea green stockings and leather cravat. Coat, vest and pants each have internal MGM labels typed *"R Foulk"* – Robert Foulk, who played "The Hunter" in the sub-story "The Cobbler and the Elves". **$800 – $1,200**

223. Archive of 48 vintage horror lobby cards. Includes such films as *Frankenstein*, *Black Sabbath*, *Black Torment*, *Bride of the Monster*, *Witchcraft*, *The Headless Ghost*, *Invasion of the Star Creatures*, *The Raven*, *The Horror of Party Beach*, *Creature with the Atom Brain*, *The Man Who Turned to Stone*, *Frankenstein's Daughter*, *The Snake Woman*, *The Cosmic Man*, and many more. **$1,000 – $1,500**

224. Charlton Heston original *Planet of the Apes* screen-used astronaut costume mounted on a custom mannequin display. (TCF, 1968) Charlton Heston's screen-used costume consists of a tunic with studio-distressed sleeves and embroidered ANSA chest patch, with internal Western Costume label typed *"Charlton Heston"*. Together with a matching pair of screen-used flight pants with side-zippered pockets, and internal Western Costume label typed *"Charlton Heston"*. Though both pieces are screen-used, the sleeves on Heston's tunic were removed by the costumers when the humans fight over his clothes in the swimming hole scene, and Heston did not appear later on-screen in this studio-altered version. The zippered boots and gun are both exact replicas, custom-made to complete the display. The costume has been mounted on a lifelike mannequin with an amazing re-creation of Heston in character as "Taylor", made of prosthetics-grade silicone with optical-quality glass eyes and hand-set facial and head hair. The hands are articulated, and the body and limbs are constructed of fiberglass. The arms and torso have been air-brushed with evenly-toned latex paint in subtle flesh tones, and have hand-set hair follicles on the forearms and chest to the exact screen image of Heston as he appeared on-screen. The entire display, with screen-used costume and "Taylor" re-creation is amazingly realistic and life-like, and looks as if he's about to lunge forward at an aggressive gorilla! This display truly must be seen in person to appreciate the expert craftsmanship and perfect presentation of the costume and mannequin. To the best of our knowledge, this is the very first time a Heston astronaut costume from *Planet of the Apes* has ever been offered at public auction. **$12,000 – $15,000**

225. SCREEN-USED *PLANET OF THE APES* CHIMP COSTUME MOUNTED ON A CUSTOM RODDY MCDOWALL DISPLAY. (TCF, 1968) This complete chimp costume consists of a screen-used tunic with matching pants, rough-hewn cotton undertunic, and screen-used chimp boots/shoes, with internal Western Costume labels on the tunic and pants typed with a background actor's name. The costume has been mounted on a custom-built, soft-skeleton pose-able display mannequin, which has been further detailed with authentic chimp hands fashioned from foam latex, with hand-set Simian hair. The head is cast from an original John Chambers Roddy McDowall make-up appliance mould in prosthetics-grade silicone, and features optical-quality glass eyes and hand-set facial and head hair, combed exactly as McDowall appeared on-screen as "Cornelius". A wonderful *Planet of the Apes* display piece with an original screen-used costume. **$10,000 – $12,000**

226. *PLANET OF THE APES* GORILLA MANNEQUIN DISPLAY WITH ORIGINAL SCREEN-USED WARDROBE. (TCF, 1968) This gorilla mannequin display features a screen-used costume which was used for the first *Planet of the Apes* film, and subsequently used in the sequels *Beneath the Planet of the Apes* and the fifth film *Battle for the Planet of the Apes*, as well as the 1974 television series. The costume includes an original leather vest with silver stripes, bandolier, and an original purple shirt and pants, with an original background rifle as used on-screen. The leather gloves, boots and bandolier wallets are exact copies of originals, made to complete the display. Of particular note, the original purple leather vest is painted with two silver "suspender" stripes, which denote rank among the gorilla officers. Only six gorilla vests were modified in this matter: two with "M's", two with "V's", and two with the double line or "suspenders". The entire costume is mounted on a custom mannequin display and base, with gorilla head with optical-quality eyes and hand-set hair, cast from an original gorilla mould by John Chambers. Noted *Planet of the Apes* restorer Brian Penikas of Apemania.com, whose work is highly regarded in the special effects community, personally finished this piece to its exact screen-used configuration. A fantastic, museum-quality display with original *Planet of the Apes* costume pieces.
$10,000 – $12,000

227. Original mint condition full head gorilla mask from *Planet of the Apes*. (TCF, 1968) This background gorilla is constructed of rubber with hand-set hair and resin-coated lower row of teeth. The condition of this head appliance is truly extraordinary, as the rubber typically does not hold up well over time, and many of the surviving heads are broken at the nose. This piece is complete with no cracks, tears or other imperfections. Moreover, most surviving masks are missing the backflap; this one still retains it, and also has the Velcro closure. This gorilla head was originally acquired from Western Costume Company, and has been housed in their climate-controlled environment. A great John Chambers original mask from the film. Without question, this is the finest original screen-used gorilla mask from *Planet of the Apes* that a collector could ever hope to own! **$7,000 – $9,000**

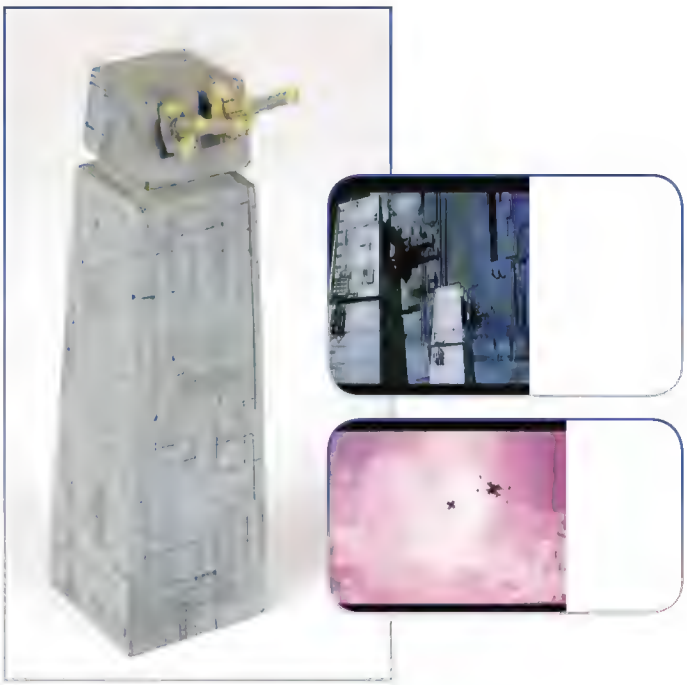
228. *Golden Voyage of Sinbad* standee signed by Ray Harryhausen and John Philip Law with signed promo pamphlet. (Columbia, 1974) This large theater standee is printed in full color, and signed in ink by Harryhausen and "Sinbad" actor John Phillip Law. Measures approx. 35 in. x 60 in. Accompanied with a promotional pamphlet for *Sinbad and the Eye of the Tiger* signed by Harryhausen. **$200 – $300**

229. Pair of female costumes from *Logan's Run*. (MGM, 1976) Bright pink chiffon minidress, accompanied with a bright kelly green chiffon minidress, as worn by the revelers at Carousel and around the domed city. The lot also includes three pieces of screen-worn futuristic jewelry: a hand-tooled choker, silver wrap-around bracelet, and a gold-plated braid bracelet. **$500 – $650**

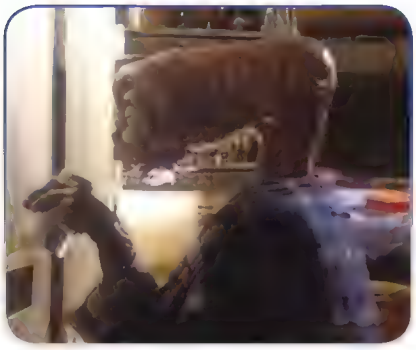
230. CITY DWELLER'S TUNIC AND PANTS FROM *LOGAN'S RUN*. (MGM, 1976) Kelly green sleeveless tunic/blouse with matching green stirrup spandex pants, worn by one of the background actors in the domed city. **$400 – $600**

231. SPECIAL EFFECTS PROP ALIEN DISPLAY FROM *CLOSE ENCOUNTERS OF THE THIRD KIND*. (Columbia, 1977) This small alien presentation effect is constructed of metal with numerous small alien "figures" positioned on the leading edge, and painted black. The piece is illuminated from behind with ten small lamps, which project light from behind the aliens as seen in the film when they emerge from the ship. A small 120 volt transformer plugs into a wall socket, powering the ten lamps. Measures 10 in. wide. A great visual effects prop from the most startling scene of the film, when the aliens finally present themselves! This film received an Academy Award nomination for Best Visual Effects, in addition to six others including Best Director (Spielberg). The film won the award for Best Cinematography. *Note*: reference image shows a similar scene, one that used small children as stand-ins. **$1,000 – $1,500**

232. ANTON BRZEZINSKI ORIGINAL COMMISSIONED *STAR WARS* ARTWORK. This original piece of artwork features all of the *Star Wars* characters in a fanciful rendition of the poster artwork by artist Anton Brzezinski in oil on board. Measures 21 in. x 28 in. Originally from the collection of noted sci-fi collector Forrest Ackerman. **$200 – $300**



233. DEATH STAR GUN EMPLACEMENT TOWER FROM *STAR WARS*. (TCF, 1977) This grey-painted tower is constructed of plastic and foam with surface-etched detailing, and has two guns surmounted at the top (exhibits some paint wear). This static tower was built by the Industrial Light and Magic model crew for the background shots, when the X-Wing fighters make their descent to the Death Star surface. Measures 7 1/2 in. tall. This piece was originally acquired from a former employee of Apogee Visual Effects, the company founded by John Dykstra, *Star Wars*' visual effects supervisor. The piece was later donated to the Forrest Ackerman sci-fi collection. Original pieces of the Death Star are quite uncommon, and main props from the Death Star such as this gun tower are especially desirable. **$1,500 – $2,500**



234. Small-scale production figure of E.T. with robe from *E.T. The Extra-Terrestrial*. (Universal, 1982) This E.T. figurine was used for publicity and press photos, and was fabricated from the same mold as the E.T. prop used in the famous bicycle sequence. Originally intended for use in the opening scenes when E.T. and fellow botanists are collecting plant samples on Earth, it was designed to be one of the "child" E.T.'s that would be whisked back to the ship by the "adult" E.T.'s, but this idea was abandoned when the production crew realized it would be too difficult to effectively stage and shoot. Originally acquired through a specially-arranged sale from the Universal Studios gift shop, where it was on display. Measures 18 in. tall, and constructed of flesh-painted hardened latex/foam rubber with realistic glass eyes. Mounted on a black wooden base. The piece is accompanied with a blue plaid robe with back zipper for easy dressing, used for publicity photos to reference the scene where E.T. embarked on his midnight raid on the refrigerator, discovering the Earthly pleasures of beer and candy! **$4,000 – $6,000**

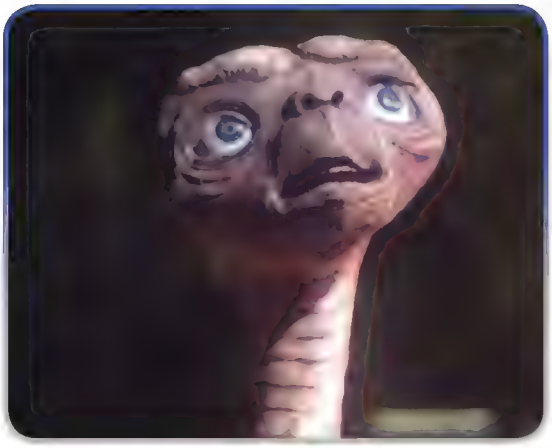
235. Full-scale figure of E.T. used in a Universal Studios Tour attraction. (Universal, 1982) This full-scale E.T. figure was used for the Universal Studios Hollywood attraction "E.T. – The Adventure". This was the actual figure that would speak the names of people as they exited the ride! At one time, this figure was mounted internally with animatronics, but these were removed when the figure was retired after the right arm developed splits at the wrist and elbow. Constructed of airbrushed foam rubber over a steel skeleton, with realistic glass eyes, the figure measures 44 in. tall with a 59 in. arm span, and is mounted on a wooden base. Originally acquired through a specially-arranged sale from the Universal Studios gift shop, where it was on display. **$3,000 – $5,000**

236. ORIGINAL ARTWORK FOR THE *E.T. THE EXTRA-TERRESTRIAL* ONE-SHEET POSTER BY ARTIST JOHN ALVIN. (Universal, 1982) This impressive piece of original art measures approx. 28 in. x 41 in., and is accomplished in acrylic and colored pencil on board. This classic image features an alien hand with elongated index finger reaching out to touch the hand of a child, which moviegoers would soon learn to be the loveable alien and his young friend Elliott. The blackness of space and distant stars serve as a backdrop, with a semi-hemispherical view of the Earth below. The artwork is subtly signed in block letters "Alvin", visible in the clouds at the edge of Earth's atmosphere. In recognition of his achievement with this piece, Alvin was awarded "Best Poster Art" in the 1983 Saturn Awards®.

To promote *E.T.*, David A. Weitzner, President of Marketing for Universal Pictures, hired the design studio Intralink for the print campaign. Weitzner conceived the concept, although Michelangelo's "Hand of God" painting in the Sistine Chapel admittedly inspired him. Intralink's art director, John Alvin, under the auspices of Anthony Goldschmidt, President and C.E.O. of Intralink, executed the piece.

According to Weitzner, Goldschmidt knew of Weitzner's deep emotional attachment to *E.T.* and his contribution to the development of the poster, and bestowed all rights and title to the original art during an informal presentation at his office at Universal Studios, just prior to the picture opening in the United States. David Weitzner, who had long maintained the artwork in his home, eventually gifted the artwork to his son Jason (accompanying the lot is the letter written by David Weitzner conveying ownership of the artwork to Jason).

In pristine condition and housed in a custom archival frame, this original piece of art presents a unique opportunity to own one of the most recognizable film images of the last fifty years, one that became an icon for the largest grossing film of its time. **$100,000 – $150,000**



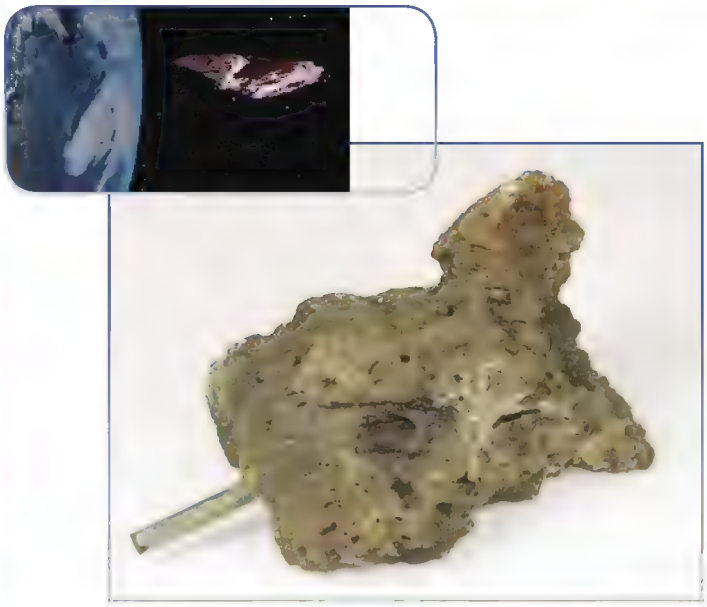
Reference: Letter of David Weitzner.

E.T.® and E.T. The Extra-Terrestrial® are registered trademarks of Universal City Studios, Inc. The terms "E.T." and "E.T. The Extra-Terrestrial" as used in this catalog refer to the title of the motion picture only, and are solely intended to appear for informational purposes. Neither Profiles in History nor the consignor are connected with or related to Universal City Studios, Inc.

E.T.

237. CHRISTOPHER REEVE FULL-SIZE THEATER STANDEE AS SUPERMAN, SIGNED BY MARGOT KIDDER. This nice full-color standee of Christopher Reeve as the Man of Steel is signed by Margot Kidder, and comes with a photo of Kidder signing the piece. **$100 – $200**

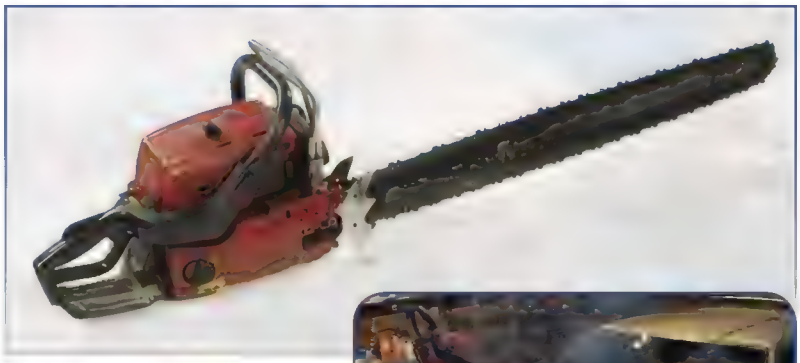
238. ORIGINAL *ESCAPE FROM NEW YORK* POSTER CONCEPT ART SIGNED BY JOHN CARPENTER AND ADRIENNE BARBEAU. (AVCO/Embassy, 1981) Poster concept art featuring "Snake Pliskin" (Kurt Russell) set against a New York skyline, accomplished in acrylic on a 20 in. x 30 in. sheet of artist's illustration board, signed by John Carpenter and Adrienne Barbeau, inscribed to "Steve". **$200 – $300**



239. ORIGINAL METEOR MODEL FROM *METEOR*. (AIP, 1979) Originally given to sci-fi collector Forrest Ackerman for his work in promoting the film in his magazine "Famous Monsters of Filmland", this screen-used model was in several hero shots approaching the Earth; a mounting rod on one side allows the model to rotate while being photographed. Comes with a signed certificate of authenticity. **$400 – $600**

240. HARKER VAMPIRE PUPPET AND GLOVES FROM *THE HOWLING* SERIES OF FILMS. (AVCO/Embassy, 1981) Full-size head and shoulders Harker vampire puppet constructed of purple-painted foam rubber with hard outer shell, eyes squinted in pain and snarling painted teeth. A rusted faux metal railroad spike slides into a pre-set hole in the throat. Accompanied with two matching purple vampire hand gloves sculpted with many veins and long, black fingernails. In good condition, but showing some wear from production use and age. **$800 – $1,200**

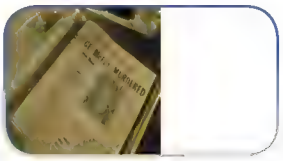
241. Prosthetic morphing hands from *Cat People*. (RKO/Universal, 1982) Gnarled foam latex prosthetic hands/paws, screen used by Malcolm McDowell for the morphing sequences in this cult film. Exhibits wear and deterioration, common to latex prosthetics of this age. **$200 – $300**



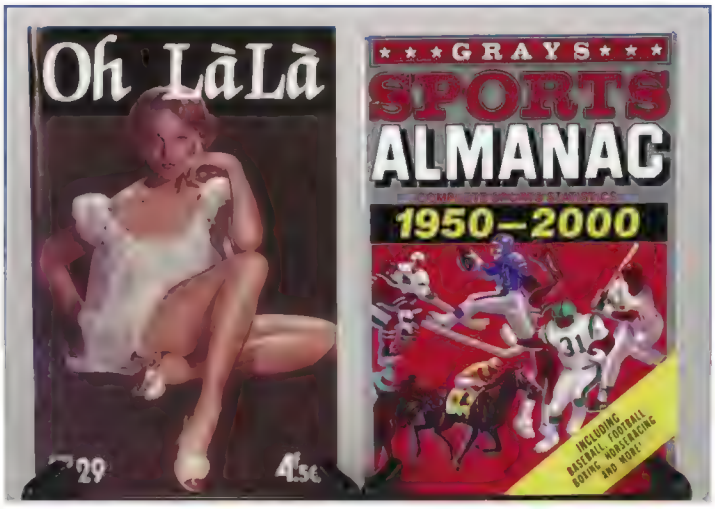
243. Special effects chainsaw from *Poltergeist II: The Other Side*. (MGM, 1986) Full-size chainsaw prop with extended metal blade (44 in. long), as used by the invisible evil spirits from "the other side" to cut through the roof of the Freeling's car as they attempt to flee the house. **$1,500 – $2,000**

242. Animatronic head of psychic Tangina Barrons from *Poltergeist*. (MGM, 1982) This prop plaster head is made in the exact likeness of Zelda Rubinstein, who played Tangina in the film. Replete with glass eyes and attached curly hair, the eyes dart quickly from side to side with the help of an attached hand control that still functions perfectly. Comes with a black and white photo of Rubinstein inscribed *"To Bruce, best wishes, Zelda Rubinstein"*. **$2,000 – $2,500**

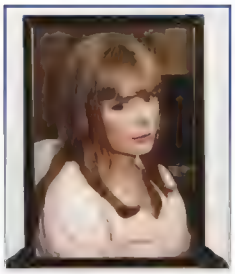
244. Dave McFly's future suit and tie from *Back to the Future*. (Universal, 1985) Dave McFly's grey silk suit jacket and pants, with mauve and black striped tie, worn by actor Marc McClure. This suit is referred to at the end of the film when Marty McFly (Michael J. Fox) asks his brother what he's wearing, to which Dave replies "I always wear a suit to the office." Comes with a letter of authenticity from actor Marc McClure. **$1,500 – $2,000**



245. HILL VALLEY TELEGRAPH NEWSPAPER FROM *BACK TO THE FUTURE PART II* ANNOUNCING "GEORGE MCFLY MURDERED". (Universal, 1989) This newspaper headline was first seen when Marty McFly returned to 1985 only to discover that his father George (Crispin Glover) had been murdered twelve years earlier! Comes with a letter of authenticity from producer/writer Bob Gale. **$800 – $1,200**



247. FUTURE SPORTS ALMANAC AND *OH LALA* MAGAZINE FROM *BACK TO THE FUTURE PART II*. (Universal, 1989) The central plot device in the film, this Sports Almanac covering the years 1950-2000 is the key to Biff's ill-begotten wealth. Approx. 100 pages long with repeating sections, and matching dust jacket. The printed pages also include the football scores heard on the 1955 radio broadcast while Biff reads along. Comes with a letter of authenticity from producer/writer Bob Gale. Lot also includes a vintage-styled French *"Oh LaLa"* magazine featuring scantily-clad (or completely nude) European models. **$2,500 – $3,500**

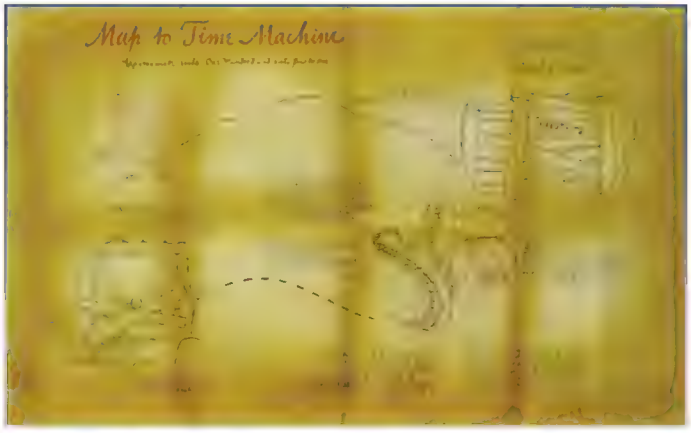


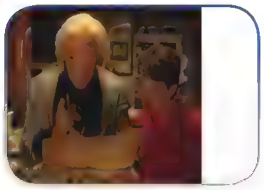
246. MARLENE MCFLY'S TRANSPARENT FUTURISTIC SKIRT FROM *BACK TO THE FUTURE PART II*. (Universal, 1989) This costume piece was screen-worn by Michael J. Fox as Marty McFly's daughter Marlene in the year 2015, and comes with a letter of authenticity from producer/writer Bob Gale, along with an aluminum identification plate, a screen-used 5x7 photograph of Fox in character, and a color 11x14 lobby card showing Fox wearing the skirt. **$2,500 – $3,500**

248. PEPSI PERFECT BOTTLE FROM *BACK TO THE FUTURE PART II*. (Universal, 1989) Clear plastic bottle with blue top, and side graphic printed "Pepsi Perfect" in futuristic letters. Liquid inside is colored to resemble the amber beverage of the future. An identical bottle is seen in the city square diner, when Biff confronts Michael J. Fox. Measures 9 in. tall. **$350 – $500**

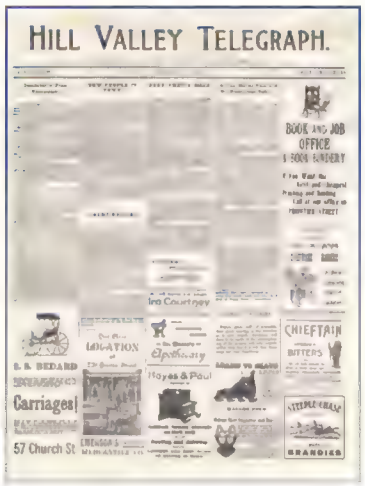
249. Hill Valley Police uniform shirt with baton, communicator and badge from *Back to the Future Part II*. (Universal, 1989) This costume consists of a Hill Valley Police uniform shirt, a badge used by "Officer Reese" (portrayed by actress Mary Ellen Trainor, who was director Robert Zemeckis' wife at the time). The belt with communicator and baton was worn by an actress identified as D.J. Hall, and the top was worn by an unidentified actress. Comes with a letter of authenticity from producer/writer Bob Gale. **$2,000 – $3,000**

252. Pair of "Critters" from the *Critters* film series. (New Line, 1986) These two unique, evil Critters each have clear red bulging eyes, rows of pointed teeth, small clawed hands and feet and a pelt of expertly-blended black, gray and brown animal hair. Originally acquired from the Chiodo Brothers, the gifted artisans that created the film and the Critters. These two props are in good condition, but show some wear from production use and age. Each measure approx. 15 in. tall. Also included in this lot is a script for *Critters 2* and numerous pages of photocopied storyboard art from the production. **$2,000 – $2,500**





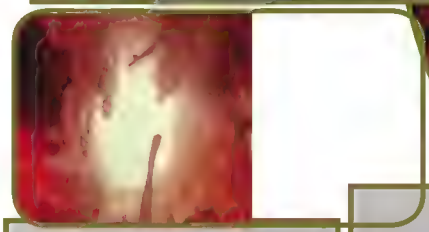
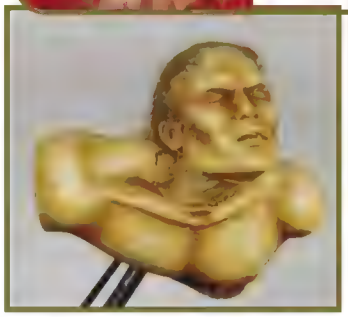
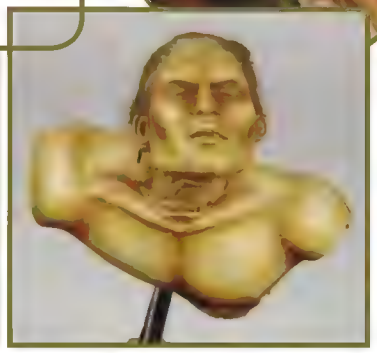
250. Map to the Time Machine from *Back to the Future Part III*. (Universal, 1990) One of only four copies made for the production, this map is used by Marty McFly (Michael J. Fox) and Doc Brown (Christopher Lloyd) to locate the DeLorean time machine hidden in the Delgado mine in 1955 by Doc's 1885 counterpart 70 years earlier. Comes with a letter of authenticity from producer/screenwriter Bob Gale. Measures 27 1/2 in. x 17 in. **$1,000 – $1,500**



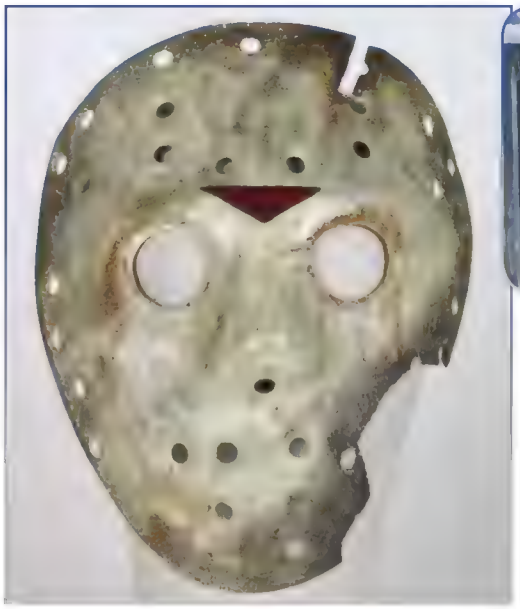
251. Hill Valley Telegraph newspaper prop from *Back to the Future Part III*. (Universal, 1990) Hill Valley Telegraph tabloid newspaper dated September 1, 1885. **$400 – $600**

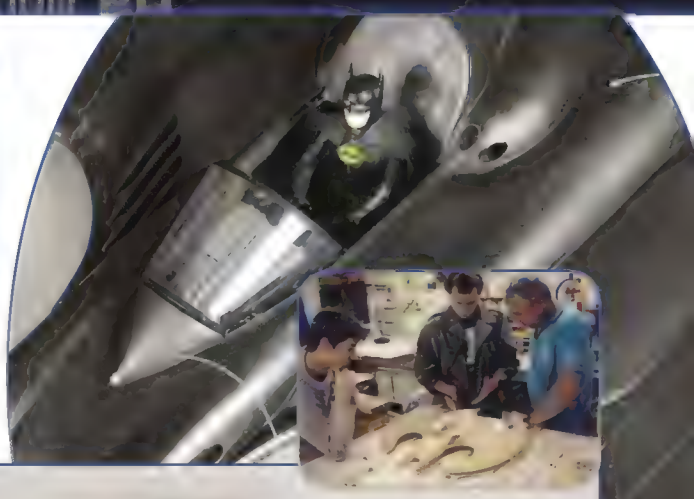
253. MINIATURE PAY TELEPHONE AND WAITRESS UNIFORM FROM *THE BLOB*. (TriStar, 1988) Finely-detailed miniature pay phone constructed of black and silver painted wood measuring 9 1/2 in. tall, accompanied with a small grey sweater and a pink & white waitresses uniform, as used in a special effects sequence for this re-make of the 1958 classic. **$300 – $500**

254. ORIGINAL HERO "FREDDY" GLOVE FROM *FREDDY'S DEAD: THE FINAL NIGHTMARE*. (New Line, 1991) Original hero glove with long metal blade fingers with studio blood, worn by Robert Englund in his signature role as "Freddy Krueger" in this sixth and final installment of the *Nightmare on Elm Street* franchise. This glove was made at Reel EFX, the company hired to create the special effects for the film. Comes with a letter of authenticity from Ruck Goldreyer, a member of the film's effects crew, as well as a photograph of Englund wearing this glove on the set of the film while shooting a blue-screen sequence. **$3,000 – $5,000**

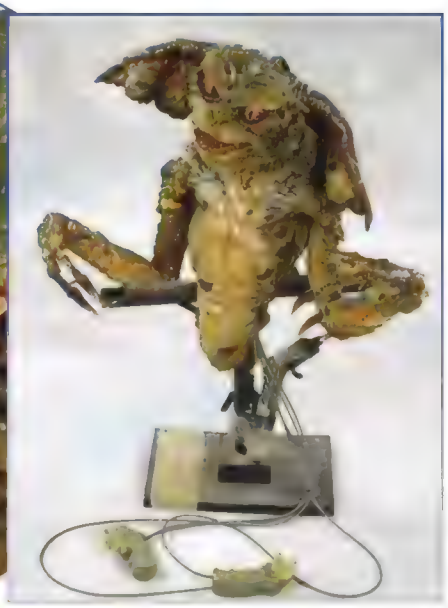




255. FREDDY KRUEGER CLOSE-UP SPECIAL EFFECTS FIGURE FROM *A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER*. (New Line, 1988) This full-size Freddy Krueger close-up head and shoulders figure has internal controls that operate his tongue. Wearing the signature tattered red & olive striped sweater, two arms are sewn into the torso with separate controls that make them lunge forward, representing the souls of Freddy's victims trying to free themselves from his evil body. Two scaled-down human head & shoulders puppets with applied hair are designed to burst through his chest on long animation rods. In good condition, but showing some wear from the production process and age. Presented on two custom Lucite display bases. **$4,000 – $6,000**



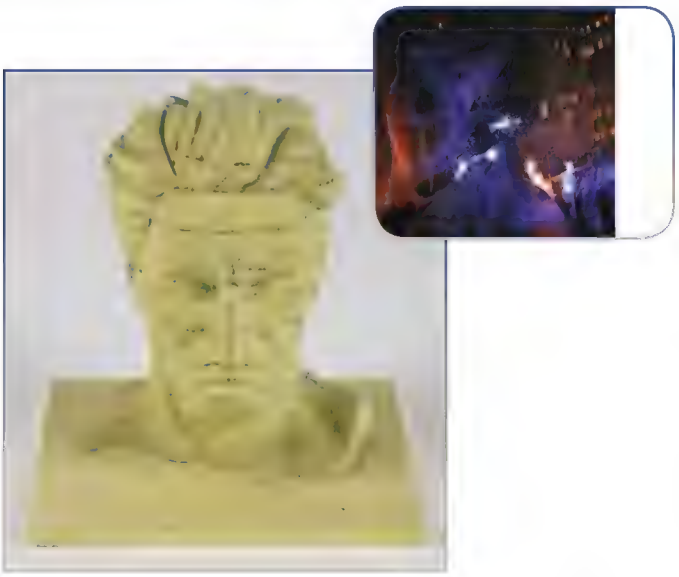


256. Jason hockey mask from *Friday the 13th Part VII: The New Blood*. (Paramount, 1988) This iconic hockey mask, which has become synonymous with terror since its first appearance in the *Friday the 13th* films, was worn by Kane Hodder in his role as Jason Voorhees. Made of molded plastic and carefully airbrushed to simulate rusted and oxidized metal, it has a large hole in the right corner with finished, airbrushed edges as incurred when Jason is shot in the face at close range. Also included in this lot is a press kit from the film with production notes, Kane Hodder's film resume, a production office contact list and four black & white stills from the film. **$4,000 – $6,000**

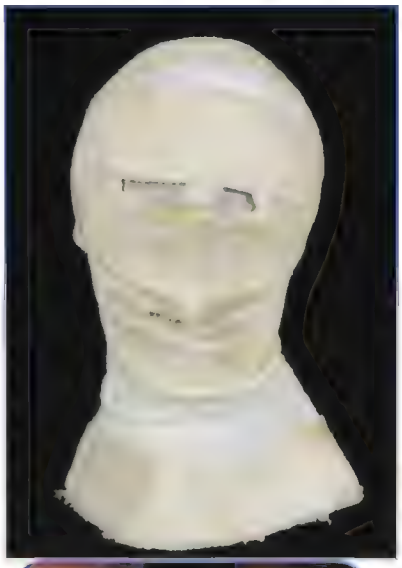


257. Animatronic gremlin figure from *Gremlins 2: The New Batch*. (Warner Bros., 1990) This full-size gremlin is constructed of foam latex, with gruesome eyes, teeth, claws and bat-like ears as seen on-screen in this classic horror film with a comedic bent. The figure is connected to a set of wires with two pistol grips, which operate the eyes (open and close) and the ears (up and down). A piece of masking tape on the base is marked in black ink *"secondary foreground F11"*. The figure is fully articulated, and is airbrushed in a realistic gremlin-esque reptilian color scheme. *Note*: much of the latex is brittle, with portions missing/damaged due to age. **$4,000 – $6,000**

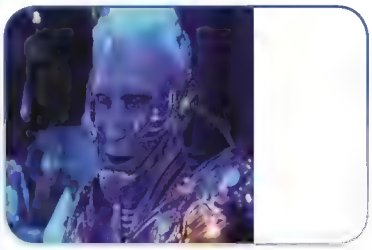
258. Batwing filming miniature from *Batman*. (Warner Bros., 1989) An exceptionally well-crafted 1/12 scale miniature special effects prop, constructed of polyurethane plastic and fiberglass, and painted in the dark black, gray and gunmetal tones of this shadowy production. Also includes a miniature Michael Keaton figurine in character as Batman piloting the ship (left hand and leg have broken and are missing). This is one of the principal filming miniatures made by The Magic Camera Company for the production, and was created for and used in the crash scene in which Batman is shot down by The Joker and careens into the church in Gotham City center. Some small break-away fins are missing, as they were destroyed in filming; overall, the prop remains in excellent condition. Measures 24 in. long with a 27 in. wingspan. The miniature was originally part of production designer Anton Furst's personal collection, and later sold at the December 17, 1992 Christie's South Kensington sale of Hollywood memorabilia. Also comes with a number of photographs of this and other Batwing models in various stages of construction for the film. **$6,000 – $8,000**



259. GOTHAM CITY VISUAL EFFECTS MAQUETTE AND DRAWING FOR *BATMAN & ROBIN*. (Warner Bros., 1997) Resin maquette of a large Gotham City statue, with scored horizontal lines representing metal segments. This maquette was created by James Hegedus, the Visual Effects Art Director, to visualize the sequence in which the Batmobile crashes through the statue during a chase scene. The maquette measures 6 1/2 in. tall, and is accompanied with an ink sketch of the stunt showing how the Batmobile was to launch off of a bridge and crash through the neck of the statue (not shown). This sketch has a quote by Kurt Williams, the miniatures production supervisor, which reads *"Now is the time for all good Art Directors to come to the aid of their producer!"* A great production piece from the film. **$500 – $700**

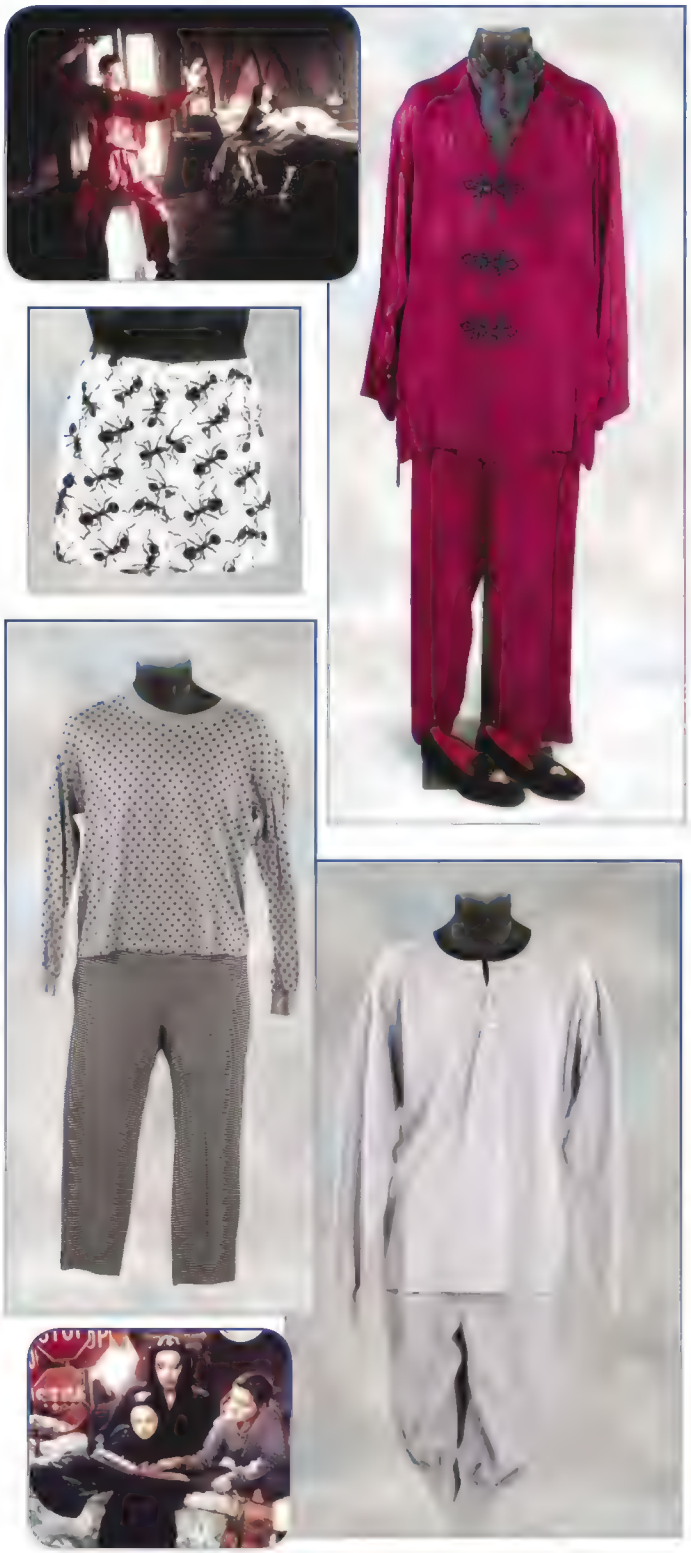


261. LIAM NEESON CONCEALING BANDAGE/HOOD FROM *DARKMAN*. (Universal, 1990) White cotton gauze bandages wrapped permanently around a pullover hood, with small cutouts for eyes, as worn by Liam Neeson as Darkman to hide his hideously scarred face. **$800 – $1,200**

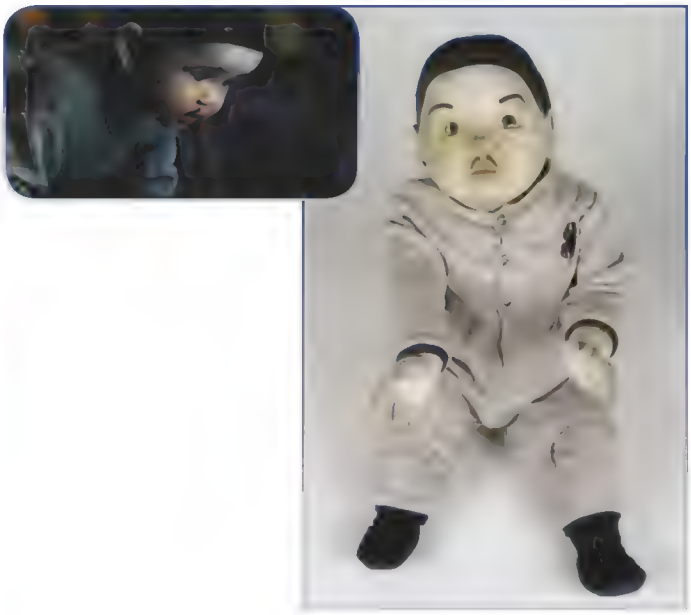


260. ARNOLD SCHWARZENEGGER "MR. FREEZE" VISUAL EFFECTS MAQUETTE FROM *BATMAN & ROBIN*. (Warner Bros., 1997) Black resin maquette of Schwarzenegger in character as "Mr. Freeze", constructed for one of the visual effects sequences in the film. Comes with a letter of authenticity from James Hegedus, the visual effects art director on the film. Measures 13 in. tall. **$400 – $600**

262. CHRISTINA RICCI BLACK DRESS FROM *THE ADDAMS FAMILY*. (Paramount, 1991) Black gothic long sleeve gown, modeled after her mother's trademark dress (Morticia played by Anjelica Huston). Worn by Ricci as "Wednesday Addams" in a key scene at the end of the film. **$1,500 – $2,000**

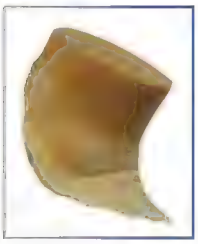


263. Raul Julia pajama ensemble from *The Addams Family*, with Pugsley nightclothes. (Paramount, 1991) Two-piece fuscia silk pajamas with frog closures, accompanied with a plum printed ascot, black velvet slippers with regal appliqué, and white boxer shorts with large printed ant pattern. Worn by the late Raul Julia as Gomez as he reclines in bed with Morticia (Anjelica Huston). Also included in this lot is Pugsley's polka-dot long sleeve nightshirt and striped pajama bottoms worn in a scene where Pugsley and Lurch fall asleep with Thing, and Gomez' thermal-style pale gray long sleeve shirt and matching bottoms. **$1,500 – $2,000**



264. Pubert Addams' crawling infant puppet from *The Addams Family* and *Addams Family Values*. (Paramount, 1991 & 1993) Injection-molded rubber infant prop painted to resemble Pubert, with grey cotton one-piece sleeper with spider icon on the left chest, and white-painted flesh on the hands and face. Seen prominently in the final scenes of Addams Family Values, when Pubert is whisked through the mansion and connects the electrical power back up, incinerating Joan Cusak's character before she electrocutes the Addams Family. Measures approx. 18 in. long. **$2,000 – $2,500**

265. Baby What from *Addams Family Values*. (Paramount, 1993) Infant son of the venerable Cousin Itt, Baby What is a chip off the ol' block with his head-to-toe mop of dirty blonde human hair, and stands a mere 13 in. tall. Featuring a pink baby pacifier that once sucked in and out, Baby What is seen during Uncle Fester's bachelor party and later at the wedding. **$2,000 – $2,500**



266. THING HAND PUPPET FROM *THE ADDAMS FAMILY*. (Paramount, 1991) This instantly-recognizable "hand" puppet is constructed of foam rubber airbrushed in flesh tones, and is oriented in an open, flat position. Also includes the small foam latex stump that magician Christopher Hart wore when performing some of Thing's close-up movements. **$2,000 – $2,500**

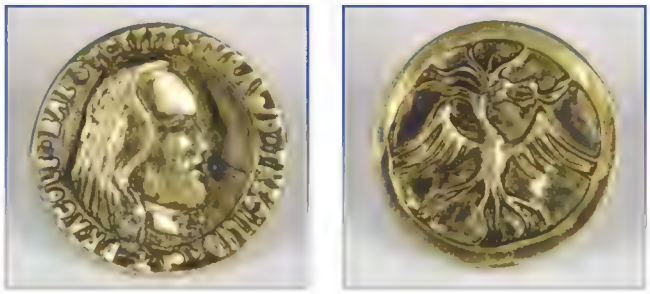
268. SNAKE SAXOPHONE FROM *THE ADDAMS FAMILY*. (Paramount, 1991) This finely-detailed "saxophone" prop is modeled after a King Cobra, with jaws open and fangs barred in a menacing pose, constructed by talented special effects artist Tony Gardener of Alterian Studios. (A subtle Alterian Studios logo is designed into the snake's hood.) During the Mamushka ballroom scene that serves as Fester's going away party, an orchestra member skillfully plays this snarling snake saxophone puppet while the party carries on. Housed in a custom Lucite display case with a detailed presentation plaque. **$1,000 – $1,500**

267. THING'S MINIATURE ELECTRIC CHAIR FROM *ADDAMS FAMILY VALUES*. (Paramount, 1993) Finely crafted wooden chair with metal accents, used in the final scenes of the film when Fester's wife goes berserk. Measures 27 in. tall. **$1,000 – $1,500**

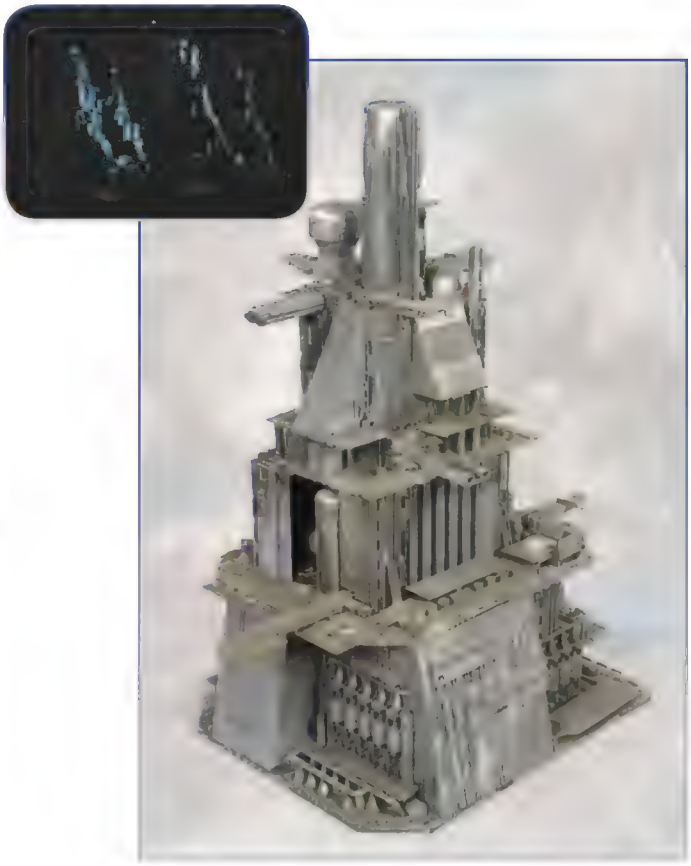
269. MORTICIA'S ORCHID FROM *THE ADDAMS FAMILY* AND *ADDAMS FAMILY VALUES*. (Paramount, 1991 & 1993) Beautifully hand-painted latex orchid prop, contained in a weathered pot. In both of these films, these carnivorous pets would snap their jaws and gesture with their leaves. Measures 24 in. tall. **$2,000 – $2,500**

270. Life-size Mug Wump from *Naked Lunch*. (TCF, 1991) This full-scale, nearly 6 ft. long Mug Wump creature has yellow skin with pronounced purple veins, sculpted muscles and rib cage, and elongated "sucking tubes" protruding from his skull. The creature is shackled with chains and leather restraints around his wrist, waist and ankles, and has a full leather muzzle around his mouth. In good condition, but shows wear from production use and age. **$1,000 – $1,500**

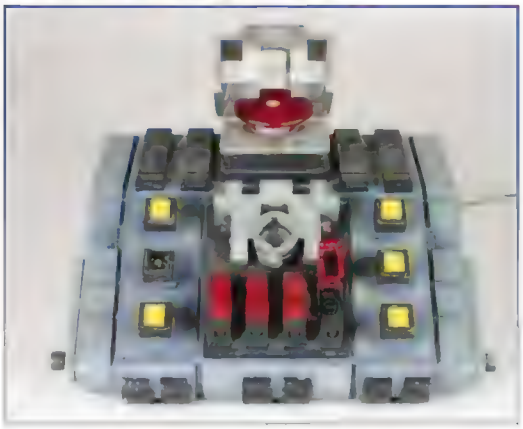
271. *Jurassic Park* uniform pants and jacket. (Universal, 1993) Grey cotton/poly jacket and matching pants, with embroidered "Jurassic Park" theme park logo patch on the left shoulder. Internal Western Costume Co. label is handwritten "Medium - Regular". Worn by one of the park workers in this prehistoric thriller. **$800 – $1,200**



272. Transylvanian coin from *Bram Stoker's Dracula*. (Columbia, 1992) This small coin is approx. the size of a US quarter dollar, but features raised Transylvanian images and script, and is plated in brass/gold. Originally acquired from the propmaster. **$300 – $500**



273. Miniature Nostromo refinery tower from *Alien*. (TCF, 1979) From the very first (and arguably the best) of the *Alien* films, this miniature refinery tower was used as one of the Nostromo ship components for the visual effects shots at the beginning of the film, when the crew wakes up to discover that "Mother" has interrupted their flight home to investigate an unusual distress beacon. The miniature is made of ABS plastic and fiberglass, hand painted in subdued grey tones with air-brushed weathering. One of four refinery spires that make up the cargo section of the ship, it was constructed in England by model builder Martin Bower. The tower was also used as an element of the "gateway station" in *Aliens*, and was originally acquired from special effects supervisor Robert Skotak. Measures 44 in. tall x. 25 in. square. The incredible detail on this miniature is absolutely amazing – a testament to the exceptional craftsmanship in this landmark production which received the Academy Award for Best Visual Effects. Original props from *Alien* are rare in the collectibles market, and this main portion of the Nostromo is truly an exciting find! **$1,500 – $2,500**



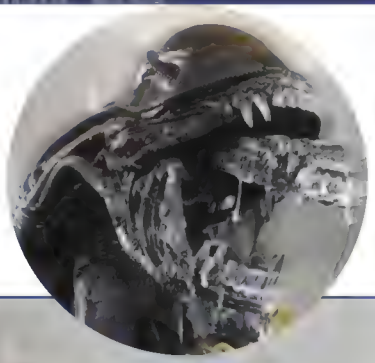
276. LASER RIFLE FROM *MARS ATTACKS!* (Warner Bros., 1996) Stylized rubber carbine painted metallic blue and red, as carried by the Martians in this hilarious parody of sci-fi invasion movies. Measures 27 in. long, and seen prominently in the film. **$2,000 – $3,000**

274. ALIEN CONTAINMENT SWITCH FROM *ALIEN: RESURRECTION.* (TCF, 1997) Gray and black painted resin housing, with a number of small yellow switches on each side, and a retractable metal cover over the central red button which is wired to illuminate. In the film, this switch was used by the crew to release a blast of nitrogen within the Alien containment module, punishing the creatures if they misbehaved. A key prop from the film, as it was the Aliens' escape from this cell which began their rampage through the ship. Measures approx. 10 in. wide by 8 in. tall. **$300 – $500**

275. VOICE-ACTIVATED SECURITY DEVICE FROM *ALIEN: RESURRECTION.* (TCF, 1997) Wall-mounted fiberglass box painted gray with central keypad, wired to illuminate. Placed outside of secure doors to restrict entry. Measures 10 in. tall x 4 in. wide x 4 in. deep. **$200 – $300**

277. BRIDGE OFFICER'S UNIFORM JACKET FROM *STARSHIP TROOPERS.* (Touchstone/TriStar, 1997) Short grey-green wool uniform jacket with insignia patches at the lapel, wing insignia pin on the lower lapel, and cuff patch embroidered "Rodger Young", accompanied with the matching uniform cap. Worn by actor Patrick Bishop as the engineering officer aboard the Rodger Young in the film. (Note: reference image shows a different actor wearing a similar jacket). **$300 – $500**

PREDATOR



278. Predator costume and display from *Batman: Dead End*. (Montauk Films/NBV Productions, 2003) In the Spring of 2003, this seven minute short film was created to showcase the talents of an upcoming director, Sandy Collora. Sandy, along with a dedicated crew, designed and created the entire look of the film, including the Predator suits. Dragon Dronet, of Renegade Effects Group, created several of the weapons, swords, spears, and costume pieces used in the film, and wore this Predator suit in the short as a stunt actor. *Batman: Dead End* was filmed over five days in the parking area alley behind the Renegade shop (thus the name "Dead End"), and their costume department was used to stage wardrobe and make-up.

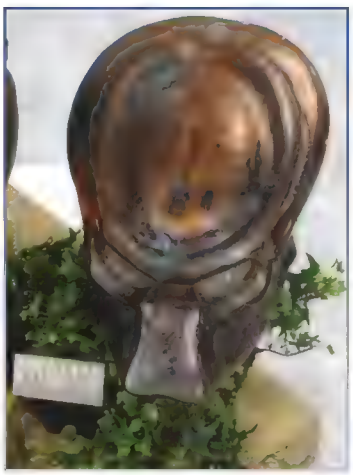
Only four Predator suits were painstakingly made for the film, all hand painted and detailed, and the suit Dragon wore was given to him as a "thank you" at the end of filming. It is constructed of foam latex with lifelike resin fangs and injection-molded armor/weapons, and has been mounted on a custom form and set in a handsome display with spear and impaled head of the Alien creature.

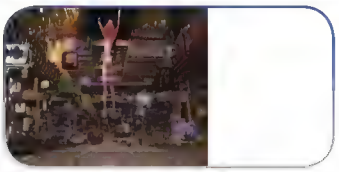
Batman: Dead End premiered at San Diego's Comic Con in July of 2003 to an overwhelmingly enthusiastic crowd of thousands; the scream and cheers could be heard down the street. It has since become the most watched short film in the history of the Internet.

This Predator costume has since been used for a children's charity in Spokane, Washington in October of 2003, and on the *Jimmy Kimmel Live* show where Dragon Dronet performed the romantic operatic comedy skit, "Predator Loves Alien," which aired on August 16, 2004.

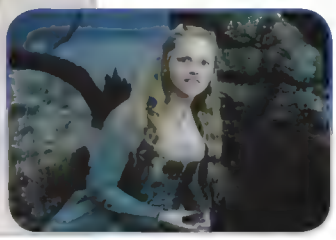
The twin to this suit was used on the AVP (advance) posters, note the shoulders and arm spikes. The working shoulder cannon was added for the *Jimmy Kimmel Live* performance, and although not used in *Batman: Dead End*, it is included and removable. A copper helmet was used in *Dead End*, and one has been included.

A great costume and display of one of film's most daunting aliens, used in this popular cult film. Included with the costume and display are a number of photos from each event in which the costume appeared, and two DVDs of the respective performances. **$8,000 – $12,000**





279. SPECIAL EFFECTS MINIATURE CAR FROM *THE FIFTH ELEMENT*. (Columbia, 1997) Blue and silver painted resin "hovercar", made for the visual effects scenes in this film starring Bruce Willis and Milla Jovovich. An armature socket for filming against a blue screen is visible on the undercarriage. Measures 9 in. long. An instantly-recognizable special effects miniature from this film. **$1,000 – $1,500**



281. CHRISTINA RICCI PERIOD DRESS FROM *SLEEPY HOLLOW*. (Paramount, 1999) Steel grey silk jacket with burgundy collar, trimmed in lace with a blue iridescent bodice with hook-and-eye closure and long silk skirt in same blue iridescent pattern. Worn by Ricci as "Katrina", this beautiful dress is of the highest quality and fit, custom-made for Ricci in this high-budget film. Designer Colleen Atwood received an Academy Award nomination for Best Costume for her work on this film, and this dress is a perfect example of the craftsmanship and creativity recognized by the Academy. **$800 – $1,200**

280. BRUCE WILLIS FLIGHT SUIT FROM *ARMAGEDDON*. (Touchstone, 1998) Olive green flight suit with NASA chest patch, nametag patch "Harry" with wings over the left breast, and subdued American flag patch on the left shoulder. Internal manufacturer's label is handwritten "Harry", with Motion Picture Costume Co. label just above. Worn by Willis in the starring role as Harry Stamper, leader of the space-bound roughnecks charged with saving the planet. **$2,500 – $3,500**

282. TORCH FROM *PLANET OF THE APES*. (TCF, 2001) Long hand-carved torch used by the apes of ape city. As is every prop from this big-budget film, the piece is very well constructed: it is made from resin composites and has been painted gold with a carbon-black head, and weathered to look aged. Measures 32 in. long. **$200 – $300**

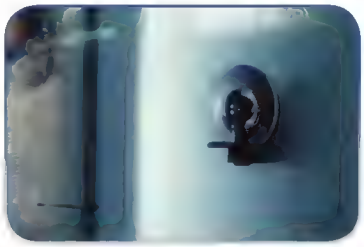
283. Natasha Henstridge hero police jacket from *Ghosts of Mars*. (Screen Gems, 2001) Custom made leather police jacket complete with "Mars Police Force" patches, worn by Henstridge as Melanie Ballard in this John Carpenter film. **$400 – $600**

Pictured above is an actual prototype car built by Lexus for touring on the auto show circuit and other special events

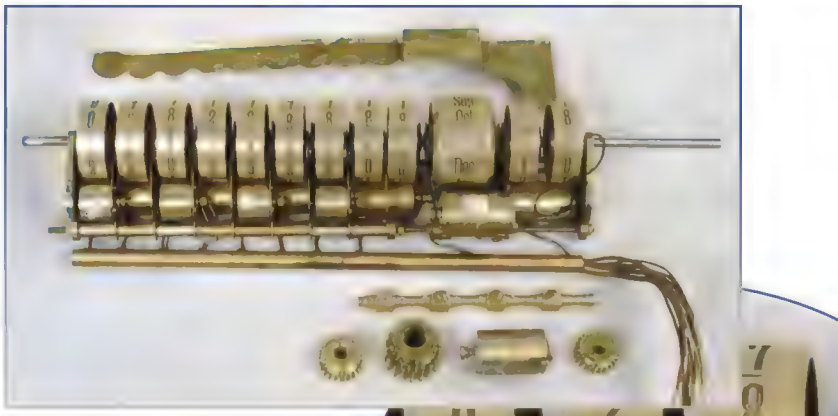
284. Futuristic Lexus car set piece from *Minority Report*. (DreamWorks, 2002) This futuristic Lexus was used in the factory chase scene, and a version can be seen as Tom Cruise flees through the plant, hotly pursued by Colin Farrell. Constructed of yellow-painted fiberglass, the car measures approx. 13 ½ feet long x 7 feet wide x 3 feet tall, and as it is designed to be "unfinished", it has only the Lexus-emblazoned steering wheel, dashboard, and little else other than the chassis and unibody. The clear Plexiglas side windows are held in place with an epoxy, and the front window is not present for filming purposes. A great prop from the film, which enhanced Lexus' image and offered a brief glimpse as to what direction the car maker's future designs might take! This full-size fiberglass piece would be a perfect starting point for someone interested in completing a concept/project car – or perhaps the basis of a new project for the crew of TV's *Monster Garage*! *Note*: this set piece weighs approx. 600 lbs, and will require special shipping arrangements. **$1,500 – $2,500**

285. LEXUS ENGINE AND FACTORY SUB-ASSEMBLIES FROM *MINORITY REPORT*. (DreamWorks, 2002) Large fiberglass engine as used for one of the Lexus cars being built at the manufacturing plant, accompanied with three sub-assemblies from the same scene. The engine features a Lexus emblem placed directly on the top of the "cover", and the entire piece is painted grey and orange to resemble a fuel cell or some other form of futuristic power generation. The engine measures 36 in. tall x 27 in. wide, and also has a gas value protruding from the bottom for an unknown function during the filming of the scene. The three other sub-assemblies are also fabricated from fiberglass, and measure 33 in. tall (the larger piece) and 22 in. tall (small pieces). **$400 – $600**

286. LEXUS FACTORY ROBOTIC ARMS FROM *MINORITY REPORT*. (DreamWorks, 2002) These articulated robotic arms are constructed of high-strength fiberglass with machined metal parts and hydraulics, used in the chase sequence when Tom Cruise flees from Colin Farrell and runs through the automated Lexus manufacturing plant, one of the most thrilling scenes of the film. The arms each measure approx. 47 in. when fully extended. **$400 – $600**



287. EYEDENTI-SCANNER FROM *MINORITY REPORT*. (DreamWorks, 2002) Small eye scanner prop constructed of a resin dish with internal pod and central light bulb, wired to illuminate. A microswitch on the side activates the light, which is powered by a watch battery. One of the key plot devices in this film, the Eyedenti-scanners verified the target's identity to allow access to restricted areas, or offered up personalized advertising. Measures 7 in. tall. Comes with a certificate of authenticity from Twentieth Century-Fox. **$1,000 – $1,500**



289. Hero close-up chronometer from *The Time Machine*. (Warner Bros., 2002) This exceptional hero prop is made of heavy brass dials, engraved with day, month and year and geared to spin as used on the time machine. Wired and motorized to rotate for use in the film, and measures approx. two feet in length. **$2,000 – $3,000**

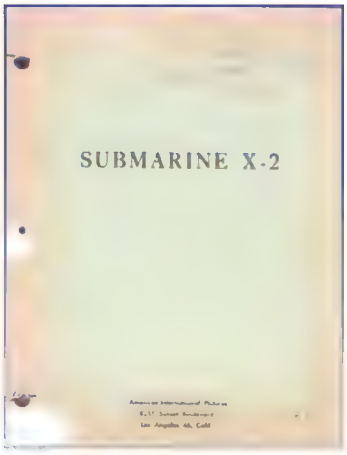
288. Stunt jet pack from *Minority Report*. (DreamWorks, 2002) The police jet packs in this film were designed to be used by the officers of the futuristic "Pre-Crime Unit" to apprehend perpetrators before they actually committed a homicide. Worn by the officers to maneuver aerially around the city, they were used most effectively in the chase scene where Tom Cruise is cornered by his former colleagues. This pack is constructed of heavy resin with molded seating surface, used for one of the many special effects scenes, and most likely when the officers descend from the transport ship. The prop is painted dark blue, black and silver, and measures approx. 30 in. tall with four-point harness. The jet packs are some of the most memorable pieces of futuristic technology from this Steven Spielberg film. **$2,000 – $3,000**

290. Desktop chronometer clock from *The Time Machine*. (Warner Bros., 2002) Brass and gold-plated chronometer clock, a vintage antique timepiece used as part of the set dressing in Alexander Hartdegen's (Guy Pierce) office. **$400 – $600**

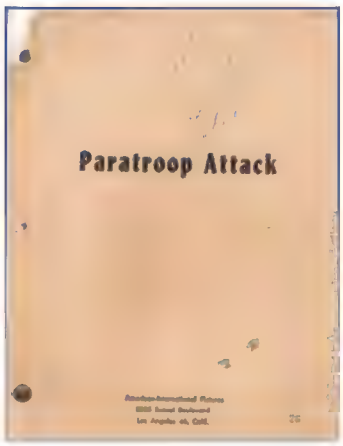
291. ANTIQUE ROCKER AND SPINNING DRILL "MOTOR" FROM *THE TIME MACHINE*. (Warner Bros., 2002) Antique rocking chair with velvet padded seat, accompanied with an antique foot-powered spinning wheel that attaches to a long boom, as used for a dentist's drill. Used as background props as some of the many antique trinkets shown in the film. **$300 – $500**

293. ROCK HUDSON'S PERSONAL BOUND SCRIPT FOR *SEA DEVILS*. (RKO, 1953) 110-page First Draft Script, hardbound with an additional "General Production Information" circular in the front of the script, with handwritten annotations in both pen and pencil sprinkled throughout. Some pages show changes to his spoken lines, while others have brief stage directions. The binding features gold gilt letters on the cover reading "Rock Hudson" at the lower right, and "Sea Devils" on the spine. Some wear to the hinges. A nice production artifact from this period film co-starring the beautiful Yvonne De Carlo, originally acquired from the Rock Hudson estate. **$300 – $500**

292. ORIGINAL SET PAINTING FOR *QUEEN OF THE DAMNED*. (Warner Bros., 2002) This exceptional original painting was used as background set decoration in the desert castle in the final scenes of the film, when the "damned" succeed in killing Akasha, played by Aaliyah. The painting measures 31 1/2 in. x 78 1/2 in., accomplished in acrylic on board. Reference image shows a similar painting, as used on the set. This beautiful painting, from Aaliyah's last film, is perfect for framing and display. **$300 – $500**

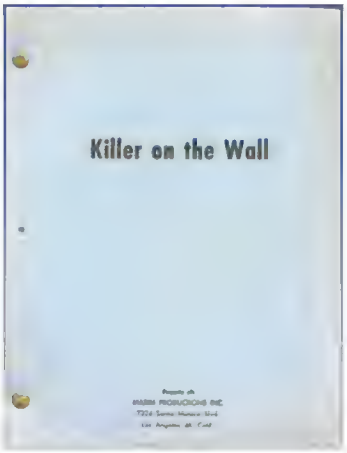


294. *SUBMARINE X-2* SCRIPT. (AIP, 1958) 107-page script with shooting schedule in the back, signed on the cover by special effects artist Thol Simonson. This film was released as *Submarine Seahawk*. **$200 – $300**



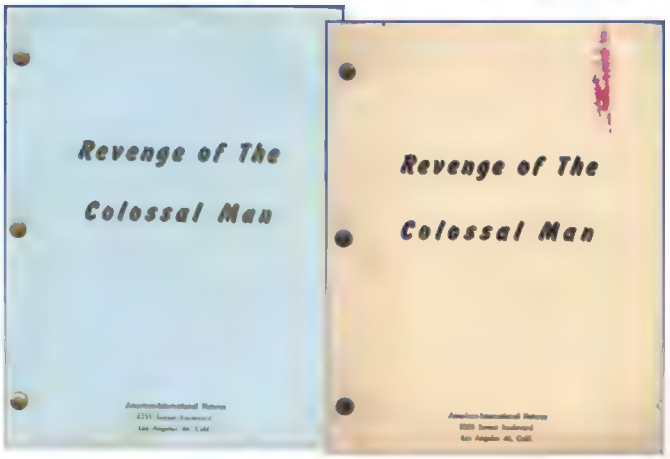
295. *PARATROOP ATTACK* SCRIPT. (AIP, 1959) 106-page revised script by Stan Shpetner dated August 18, 1958, released in 1959 as *Paratroop Command*. (Shpetner later produced *The Green Hornet* starring Bruce Lee). Signed by special effects artist Thol Simonson on the cover. **$200 – $300**

296. *A Touch of Evil* shooting script. (Universal, 1958) 117 page Revised Final script dated February 5, 1957, for this Orson Welles film starring Charlton Heston and Janet Leigh. Welles himself re-wrote part of the screenplay for this now-classic film, and this script includes his new material. This important motion picture is listed on the National Film Registry of historic films. **$1,000 – $1,500**

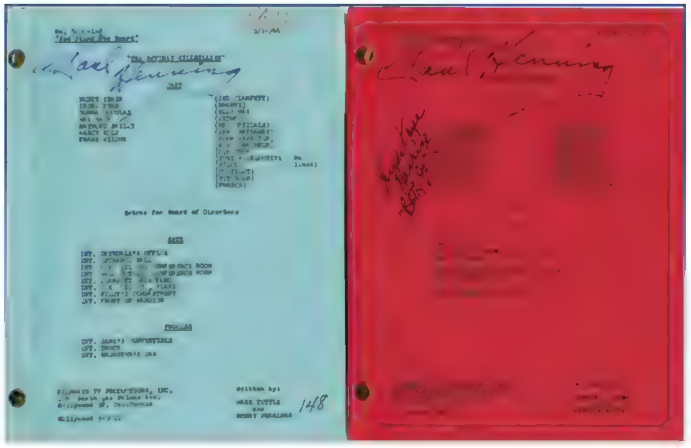


297. *Killer on the Wall* script. (UA, 1958) 103-page final script. This film was released as *I Bury the Living*. Originally from the collection of special effects artist Thol Simonson. **$200 – $300**

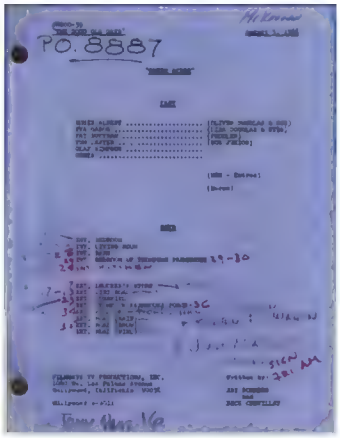
298. *Earth vs. the Spider* script. (AIP, 1958) 115-page screenplay by Laslo Gorog with extensive pencil notations, and call sheets at the back. Originally from the collection of special effects artist Thol Simonson. **$300 – $500**



299. Pair of scripts for *Revenge of the Colossal Man*. (AIP, 1958) Two scripts for this film which was released as *War of the Colossal Beast*, one 93 pages and the other 101 pages. Originally from the collection of special effects artist Thol Simonson. **$300 – $500**



300. *Petticoat Junction* and *The Beverly Hillbillies* signed scripts. Petticoat Junction script dated January 6, 1954 for the episode "Betty Jo's First Love", signed on the cover by Linda Kaye and Paul Henning, accompanied with a Beverly Hillbillies script dated September 14, 1966 for the episode "Jed Joins the Board" signed by Paul Henning as producer. **$100 – $200**



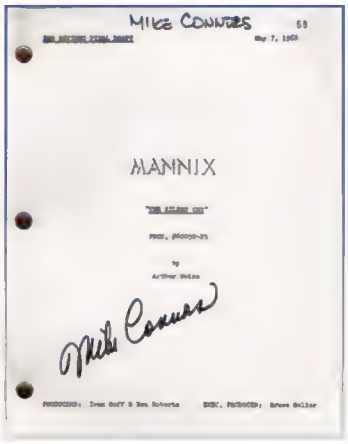
301. *Green Acres* script for the episode "The Good Old Days". (CBS-TV, 1965-71) 40-page script for this episode, dated August 5, 1966, sprinkled with small sketches on various pages and extensive handwritten notations. **$200 – $300**

302. ORIGINAL *DOCTOR ZHIVAGO* SCRIPT AND PRODUCTION NOTES ARCHIVE. (MGM, 1965) Against a backdrop of revolution and social upheaval, Boris Pasternak's epic tale of tragic love was brought to life on screen by director David Lean and a fantastic cast of seasoned actors. *Doctor Zhivago* was an immediate sensation, due in no small part to the efforts of MGM's dynamic publicity department. In all, this film won five Academy Awards – for Art Direction, Cinematography, Costume Design, Music and Writing – and was nominated for five more, including Sound, Film Editing, Supporting Actor, Director and Best Picture. The present archive traces the tireless work of the publicity department in promoting the film, and includes many inter-office documents and rare handwritten notes never before published.

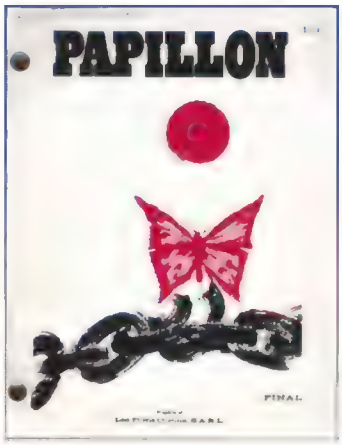
The archive is highlighted by an original film script, dated September 1964 and numbered *"68"*. 283 pages in length, it is sprinkled with pencil notations of additional set directions and changes to actor's lines, and bound in a two-hole paper binding. The archive also includes a set of eight black and white publicity stills, photocopies of media coverage of the film from all points of the globe, original press releases on *"David Lean's film of Doctor Zhivago"* letterhead (with headlines such as "*Moscow Street Setting in Madrid for 'Doctor Zhivago' Rates as Largest and Most Unique Film Set in Years"*, and *"Location Filming in Finland Provides Important Phase of David Lean's Film of 'Doctor Zhivago'"*). Over 200 pages of handwritten notes include quotes from the film and plot outlines, intended for the publicity staff. Also includes a shooting schedule, a final typewritten fact sheet also intended for press use, and biographies of Boris Pasternak, Omar Sharif and all of the principal cast members. Too much to list; interested bidders are strongly encouraged to preview this extensive archive from one of film's great historical epics.
$1,200 – $1,500

303. FOUR ORIGINAL FIRST-GENERATION TYPED SCRIPTS FROM *BEWITCHED* (1). (ABC-TV, 1964-72) Lot includes hand-typed Final Draft scripts for the episodes "Salem Here We Come", "The Corsican Cousins", "The Good Fairy Strikes Again", and "Mother-in-Law of the Year". All date from 1970, and are stamped with ABC's "Received" stamp. **$200 – $300**

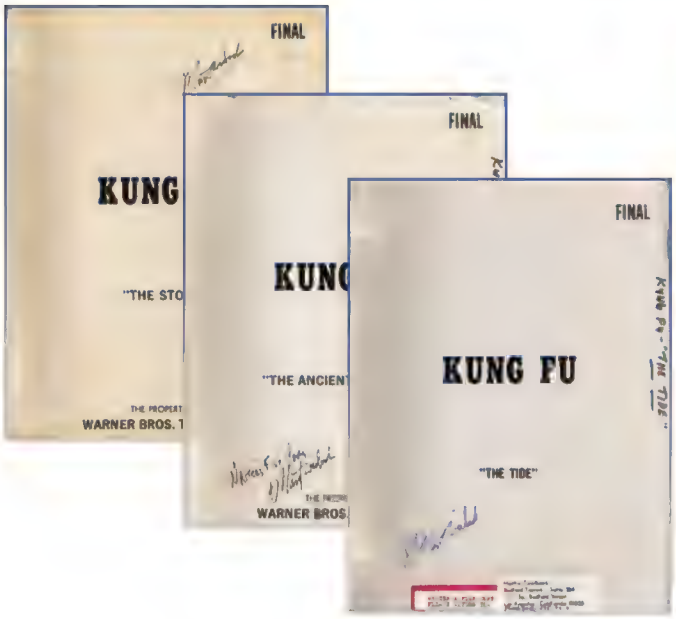
304. FOUR ORIGINAL FIRST-GENERATION TYPED SCRIPTS FROM *BEWITCHED* (2). (ABC-TV, 1964-72) Lot includes hand-typed Final Draft scripts for the episode "The Salem Saga" Parts I & II, "Samantha's Bad Day in Salem", and "Money Happy Returns". All date from 1970, and are stamped with ABC's "Received" stamp. **$200 – $300**



305. Mike Connors signed *Mannix* script. (CBS-TV, 1967-75) Second Revised Final Draft script for the episode "The Silent Cry", dated May 7, 1968, signed on the cover in bold black ink *"Mike Connors"*. **$150 – $250**



308. *Papillon* script. (Allied Artists, 1973) 109-page revised final script dated March 26, 1973, with glossy color cover. This was special effects artist Thol Simonson's personal script. **$300 – $500**



306. Trio of scripts from *Kung Fu*. (ABC-TV, 1972-75) Final scripts for the episodes "The Ancient Warrior", "The Stone", and "The Tide". Each are signed by writer Martin Zwieback. All three episodes appear on the recently-released first season on DVD. **$400 – $600**

309. Collection of *Fantasy Island* scripts. (ABC-TV, 1978-84) Four scripts for the episodes "King of Sex / The Tomb", "Homecoming / The Sheikh", "The Big Dipper / The Pirate", and for *Fantasy Island Junior*, "Rodrigo & Alphonse / The Choice". **$200 – $300**

307. Large collection of original scripts from *The Waltons*. (CBS-TV, 1972-81) 67 scripts from this long-running family TV series, starring Richard Thomas as "John Boy" along with Michael Learned and Ralph Waite. Scripts are dated from 1972-77. Interested bidders are strongly encouraged to view this lot in person. **$1,000 – $2,000**

Look
15¢
REMOTE CONTROL WAR: Are We Ready for It?
BOXING is Still LEGALIZED MURDER
MOM'S TO BLAME
MILTON BERLE: Everything for a Laugh

310. Milton Berle signed *Look* magazine. The November 21, 1950 issue of Look Magazine featuring a youthful Milton Berle on the cover, in color. Inscribed at the center in black ink *"To Saul, Wonderful memories, Love Milton"*. **$100 – $150**

311. MILTON BERLE SATIN AND FEATHER DUSTER WORN IN CHARACTER AS JEAN HARLOW IN AN EPISODE OF THE *TEXACO STAR THEATER*. (NBC-TV, 1948-56) Also known as *The Milton Berle Show*, this early television variety show made Berle's a household name. This sexy satin duster is trimmed in faux fur with wide cuffs, and was worn by Berle in a 1951 episode when he played Jean Harlow in a scene with Humphrey Bogart. Comes with a letter signed by Milton Berle, and a copy of the August 24, 1991 live auction program from the Ruth Berle Celebrity Gold Classic. **$2,000 – $3,000**

312. RED SKELTON ARTIST'S SMOCK AND RED BERET FROM *THE RED SKELTON SHOW*. (CBS-TV, 1951-71) White cotton button-front artist's smock with black cravat, accompanied with a bright red velvet beret, as worn by Red Skelton in this classic comedy/variety show. Comes with a letter of authenticity from Mrs. Red Skelton stating that this piece was used in a 1956 episode of *The Red Skelton Show*. **$1,000 – $1,500**

313. RED BUTTONS WOOL SUIT AND DANNY KAYE QUICK-CHANGE COSTUME. Two-piece suit jacket and matching pants of black wool with orange plaid stripes, most likely worn by Red Buttons on *The Red Buttons Show* (1952-55). Internal Western Costume Co. label is typed "Red Buttons". Also includes a Danny Kaye "quick change" ensemble featuring a beige dress shirt with French cuffs, attached round brass cuff links and "DK" monogrammed on the left sleeve, a red silk ascot with tiny black dots at the neck, and matching tan high-waisted trousers all sewn together as one garment with a large zipper up the back, allowing Kaye to "quick change" within seconds for comedic effect. This piece was originally acquired from the Danny Kaye family and used on *The Danny Kaye Show* (1963-67). **$1,500 – $2,000**

314. Stage curtain from *Howdy Doody*. (NBC-TV, 1947-60) Original orange stage curtain with a black zebra-style print similar to the one that appeared on Clarabell the Clown's signature costume. Used as a backdrop for Howdy and his puppet pals, this curtain is studio-sized and was acquired from the show's original puppeteer. **$2,500 – $3,500**

316. Phineas T. Bluster's costume from *Howdy Doody*. (NBC-TV, 1947-60) Phineas T. Bluster's admiral costume ensemble, featuring a royal blue cotton formal jacket with gold buttons and trim, matching trousers, and a curved Admiral's hat with applied orange ornaments and white feathers, as worn during the early black & white episodes of Howdy Doody. Phineas T. Bluster eventually became the Mayor of Doodyville and was responsible for instigating many of the show's sinister plots. The show's original puppet builder, Scott Brinker, sold this costume at auction in 1995 (Christie's New York). A great piece of early television history. **$3,000 – $5,000**

315. Trio of bright felt polka dots from the *Howdy Doody* stage. (NBC-TV, 1947-60) Howdy Doody and his puppet pals often performed in front of their favorite tan stage curtain featuring bright polka dots. These three large felt polka dots are red, green and navy blue, and range in size from 4 in. diameter to 7 in. diameter. The original curtain was acquired directly from one of the show's puppet builders, though it was poorly stored and consequently was badly damaged. The round felt polka dots were still in good condition, and were removed from the curtain and conserved, then matted to this handsome display with a photograph of Howdy Doody on stage, with these polka dots in the background. **$800 – $1,200**

317. Personal Zippo lighter belonging to *Howdy Doody's* Buffalo Bob Smith. (NBC-TV, 1947-60) This Zippo lighter was given to Buffalo Bob Smith by NBC in 1951, and is engraved with a television camera and the words "Howdy Doody Bob". Made of a silver-tone metal, the lights are 3 ¼ in. tall. Originally sold at a 1995 Christie's auction of Buffalo Bob's personal property. **$1,000 – $1,500**

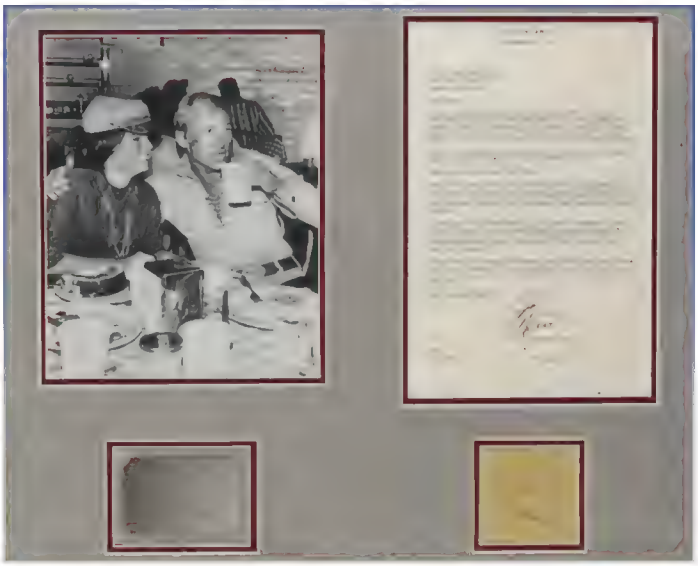
318. VIVIAN VANCE LEATHER SWATCH FROM HER COSTUME WORN IN THE *I LOVE LUCY* EPISODE "THE BLACK WIG". (CBS-TV, 1951-57) Leather swatch with fringe, measuring approx. 2 in. x 4 ½ in., as worn by Vivian Vance as "Ethel Mertz" in the episode "The Black Wig", which originally aired on April 19, 1954. In this episode, Lucy & Ethel disguise themselves in costumes to test their husbands' fidelity. Ethel's mismatched costume was a combination of a Geisha wig, an American Indian dress (from which this swatch was taken after the costume was restored in 1995), and Eskimo jewelry. Matted together with a photograph of Lucy and Ethel in costume in this episode. Vance was nominated four times as Best Supporting Actress and won an Emmy in 1954 for her portrayal of Lucy's dear friend, Ethel. **$800 – $1,200**

319. ROBERT SHAYNE (INSPECTOR BILL HENDERSON FROM *THE ADVENTURES OF SUPERMAN*) COLLECTION OF PERSONAL ID CARDS. (Warner Bros. TV, 1952-57) Robert Shayne's Social Security Card signed at the lower right in black ink, his Screen Actor's Guild card, Heath Insurance card signed at the lower right, his Vons check cashing card signed in the center, and a signed 8 in. x 10 in. b/w photograph with George Reeves as Superman. **$150 – $250**

320. TIMMY'S REPORT CARD FROM THE *LASSIE* TV SERIES. (CBS-TV, 1954-71) Prop report card from the Los Angeles City School District's Adam Elementary School, written *"Timothy Martin"* at the top. Handsomely matted with an 8 in. x 10 in. photo of Lassie and child actor Jon Provost circa 1958. **$300 – $500**

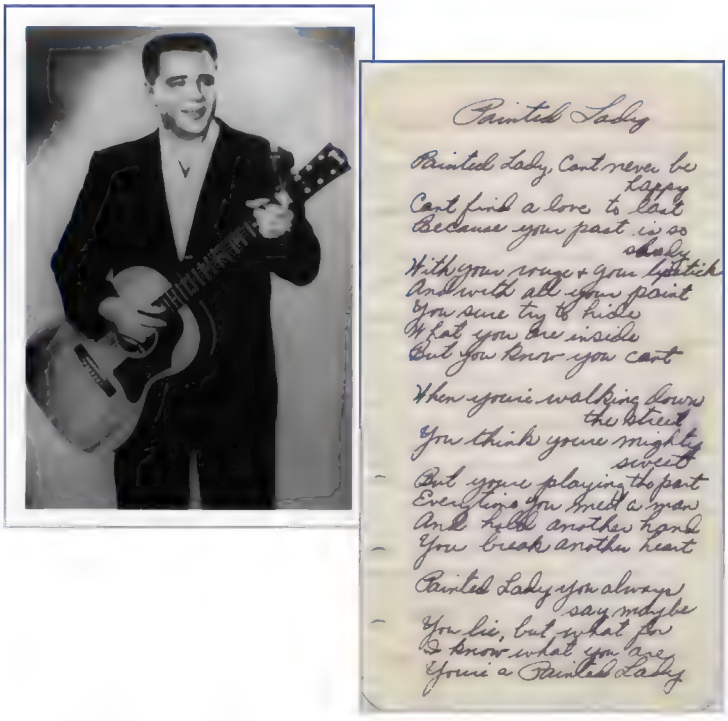
321. WALT DISNEY SIGNED MICKEY MOUSE ARTWORK. This fantastic large drawing of the world's most beloved mouse is accomplished in vivid color acrylic and ink on a 12 ½ in. x 19 in. leaf of artist's illustration paper. Inscribed in blue ink at the lower left corner of the image, *"To Henry, With Best Wishes, Walt Disney"*. Handsomely matted and framed to 20 in. x 25 in. *Note*: the artwork is most likely by a Disney studio artist, and not drawn by Disney himself. **$4,000 – $6,000**

322. Vintage *Mickey Mouse Club* western shirt and pinafore dress. (ABC-TV, 1955-59) Mustard-yellow shirt with Western style green yoke, cuff & slit pockets, and pearl snap buttons along the front closures, worn on *The Mickey Mouse Club* most likely within the popular "Adventures of Spin and Marty" serial portion of the show. Marked inside *"10"* and *"W.D.P."* (for Walt Disney Productions). Accompanied with an original beige pinafore dress trimmed in black, with a recreated Mickey Mouse Club circular logo. Inside the dress is marked *"Cheryl"*, *"W.D.P"* and size *"12"*. **$1,000 – $1,500**



324. Mervyn LeRoy typed letter signed with a Nick Adams signature. Typed letter signed, dated September 2, 1959 on personal letterhead stationery, inviting Mr. and Mrs. Jimmy Starr to a party in honor of Nick Adams, star of the new television series *The Rebel*. The letter is matted with an 8 in. x 10 in. photo of Nick Adams, and a Nick Adams signature in red ink on an album leaf. **$150 – $250**

323. Signed ensemble from *The Untouchables*. (ABC-TV, 1959-63) This lot includes a reproduction script signed by Paul Picerni, Nick Georgiade and Abel Fernandez, a Robert Stack matted signature with a photograph as Eliot Ness, and a vintage TV Guide signed by Stack with an *Untouchables* cover. **$150 – $250**


Painted Lady
Painted Lady, Cant never be happy
Cant find a love to last
Because your past is so shady
With your rouge + your lipstick
And with all your paint
You sure try to hide
What you are inside
But You Know you cant
When you're walking down the street
You think you're mighty sweet
But you're playing the part
Everytime you meet a man
And kill another heart
You break another heart
Painted Lady you always say maybe
You lie, but what for
I know what you are
You're a Painted Lady

325. Big Bopper handwritten unpublished lyrics for "Painted Lady" found at the crash site with Ritchie Valens and Buddy Holly. These handwritten lyrics are penned in ink on a single sheet of notepad paper, measuring approx. 4 in. x 7 in. The song, "Painted Lady", was never published, and presumed to be a song written by the Bopper just prior to the tragic airplane crash that claimed his life, along with Ritchie Valens and Buddy Holly – probably the most shocking tragedy to ever befall the rock n' roll world. Comes with a letter of authenticity from Bill Griggs, an expert on the Bopper, Valens and Holly, with an additional letter of authenticity by the Bopper's son, J.P. Richardson, Jr. **$2,000 – $3,000**

"Please young people, Elvis has left the building!"

326. ORIGINAL VINTAGE RCA TYPE-77 MICROPHONE FROM THE LOUISIANA HAYRIDE USED BY ELVIS PRESLEY AND OTHER LUMINARIES OF EARLY COUNTRY MUSIC. This RCA 77 broadcast microphone was used at KWKH in Shreveport, Louisiana throughout the 1950s and 1960s, and was the central broadcasting instrument of every performer who appeared on the now-legendary Louisiana Hayride country music show. It was through this very microphone that Elvis performed on-air for the first time on October 16, 1954, just weeks after recording his first song for Sun Records. The Louisiana Hayride show is now honored in the annals of Rock 'n Roll for giving Elvis his very first radio performance gig, after he was rejected by the Grand Ole Opry whose managers told him he should "go back to truck driving"!! Signed to a performance contract by the Hayride, Elvis performed weekly for the show for two years and belted out his set through this microphone many times, until Colonel Tom Parker bought out his contract for the unheard of sum of $10,000, so that Elvis could pursue larger venues.

During his two years with the Hayride, Elvis toured the South with other Hayride stars performing in churches, schools, and charity events, while his reputation and popularity grew. Then, in 1956, Elvis returned to Shreveport for a special concert with a number of other Hayride acts for a benefit for the YMCA, held at the Youth Building in downtown Shreveport. This microphone was also used for that performance, and it was during this sold-out concert attended by 10,000 screaming teenagers that Hayride manager Horace Logan, in an attempt to quiet the near-rioting teenagers after Elvis' set, uttered the now-famous phrase: ***"Please, young people... Elvis has left the building!"***

In addition to Elvis' first radio performance and his Youth Building special, this microphone was used by such early stars as Hank Williams, Kitty Wells, Slim Whitman, Faron Young, Johnny Cash, George Jones, Bob Shelton, Marty Robbins, Patsy Cline, Roy Orbison, Carl Perkins, Johnny Horton, Jerry Lee Lewis, Flatt & Scruggs, Grandpa Jones, Minnie Pearl, Roy Clark and countless others. In nearly every early Hayride photograph, Elvis and other performers can be seen belting out their songs through this microphone.

The microphone comes with a letter of authenticity signed by Joe Kent (of the Louisiana Hayride) and Frank Page (of KWKH), stating that it was owned by the station from 1952 through 1975, and used for the Louisiana Hayride performances. An important piece of music history, which launched The King's career!

$10,000 – $12,000

327. *Honeymooners* cast signed photograph. (Paramount TV, 1955-56) 8 in. x 10 in. black and white publicity photograph, signed on the image by Jackie Gleason, Art Carney and Audrey Meadows. *Note*: some smudging above Meadows' signature; otherwise, in fine condition. **$150 – $250**

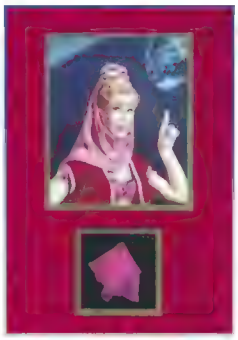
329. Archive of Richard Chamberlain publicity photographs. Collection of 59 publicity photographs, each 8 in. x 10 in. b/w, of Chamberlain from the *Dr. Kildare* series (NBC-TV, 1961-66) co-starring Mary Ann Mobley, et. al. **$200 – $300**

328. Fess Parker, James Garner and James Drury signature frontier shirts from their classic TV Westerns. This trio of Western shirts encompass some of the greatest TV Western series of all time. Includes Fess Parker custom-made blue denim long sleeve shirt featuring a Western Costume Co. label typed *"Fess Parker"*, worn as Daniel Boone in the show of the same name (1964-70). Accompanied with a James Garner Western-style black wool long-sleeve shirt with three-button front closure, worn by James Garner as *Maverick* (1957-62); and a studio-distressed tan corduroy Western-style shirt with four-button closure worn by James Drury on *The Virginian* (1962-70). Each garment features an internal Western Costume Co. label typed with the actor's name. **$2,000 – $3,000**

330. Don Knotts' "Barney Fife" Mayberry Sheriff's uniform shirt from *The Andy Griffith Show*. (CBS-TV, 1960-68) Custom-made khaki uniform shirt with blue and gold law enforcement patch at the upper right shoulder, embroidered with the words *"Mayberry"* and *"Sheriff"*. Internal Machin label is embroidered with initials *"DK"*. Worn by Don Knotts in his signature role as "Barney Fife" in the Emmy Award-winning series starring Andy Griffith and Ron Howard. Knotts himself won five Emmy Awards in five years in this role. A fantastic piece of entertainment history, this iconic uniform shirt is a wonderful and instantly-identifiable garment from one of the most beloved television series of all time! **$10,000 – $15,000**

331. JIM NABORS MILITARY COVERALLS FROM *GOMER PYLE, USMC*. (CBS-TV, 1964-70) Pair of faded olive green military coveralls with internal Western Costume ink stamp and *"J Nabors"* handwritten in black ink just above. Worn by Nabors as the goofy but tender-hearted enlisted man, Pvt. Gomer Pyle, in this staple of 1960s sitcom TV. **$1,500 – $2,500**

333. BARBARA EDEN DRESS FROM *I DREAM OF JEANNIE*. (NBC-TV, 1965-70) Gray dress with bow at waist and attached crème, gold & charcoal striped insert top at the neck, with Screen Gems label handwritten *"Barbara Eden"*. In this episode, Jeannie blinks Tony off of a plane in order to plan for a party, but when she returns him to the plane it mistakenly lands in Havana, Cuba instead of Puerto Rico thanks to Jeannie's poor navigation skills. This episode originally aired on Nov. 4, 1969, and featured the then-unknown actress Farrah Fawcett, who appeared as Roger's girlfriend Tina. **$5,000 – $7,000**



332. ORIGINAL FABRIC SWATCH FROM BARBARA EDEN'S SIGNATURE "JEANNIE" COSTUME FROM *I DREAM OF JEANNIE*. (NBC-TV, 1965-70) Bright pink chiffon swatch, approx. 2 in. x 4 in., from Barbara Eden's signature costume, the by-product of the dress' restoration in 1995. Mounted and matted together with a color photograph of Eden in costume as "Jeannie". **$1,000 – $1,500**

334. ROSEANNE BARR "I DREAM OF JEANNIE" COSTUME FOR *ESQUIRE* MAGAZINE. Roseanne wore this Jeannie-inspired costume for the March 1993 cover of *Esquire* magazine. In the style of the original coquettish Jeannie (Barbara Eden), this costume features a veiled hat, bolero jacket, bra, harem pants, waist sash belt and nude briefs. Includes a copy of the *Esquire* issue for which Roseanne posed. **$800 – $1,000**

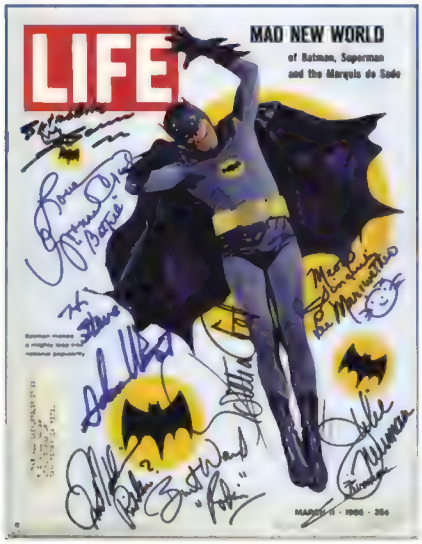
335. Eva Gabor mint green cocktail jacket and skirt from *Green Acres*. (CBS-TV, 1965-71) Lovely two piece mint green and silver bouillon cocktail jacket and skirt with rhinestone buttons, cut in a classic 1960s couture style. Worn by the elegant Hungarian-born beauty, Eva Gabor, as Eddie Albert's wife "Lisa Douglas" in this classic 1960s sitcom. Comes with a letter of authenticity from Clarmont Auctions, through whom this costume was originally sold at a charity event in 1989. **$1,500 – $2,500**

337. Original fabric swatch from Yvonne DeCarlo's "Lily Munster" dress from *The Munsters*. (CBS-TV, 1964-66) Pale mauve crepe swatch, approx. 6 in. x 3 in., from Yvonne DeCarlo's original dress, the by-product of the dress' restoration in 1995. Mounted and matted together with a color photograph of DeCarlo in character as "Lily Munster". **$1,000 – $1,500**

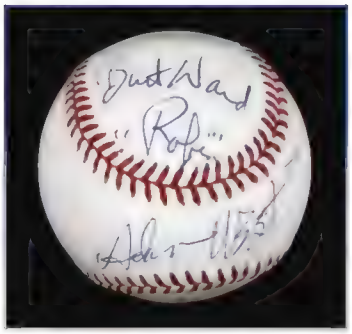
336. Barbara Stanwyck frontier coat from *The Big Valley*. (ABC-TV, 1965-69) Light tan suede coat with fringe at the shoulder and cuffs, with internal United Costumers label handwritten in black ink *"Miss Barbara Stanwyck"*. Worn by Stanwyck in a rare TV role, as Victoria Barkley, the tough-as-nails matriarch of the Barkley clan of Stockton, California. **$3,000 – $5,000**

338. Robert Conrad derringer slide mechanism from *The Wild Wild West*. (CBS-TV, 1965-69) An ingenious triggered slide mechanism with leather straps for attachment to the forearm, and bungee cord spring with metal trigger. In the show, Conrad's signature derringer was attached to this mechanism, and could be produced instantly by the actor on demand – some of the most exciting special effects moments of the series! This mechanism was also used years later for a *Twin Peaks* episode, with dagger attached to the quick-draw mechanism in place of Conrad's derringer. **$1,500 – $2,000**

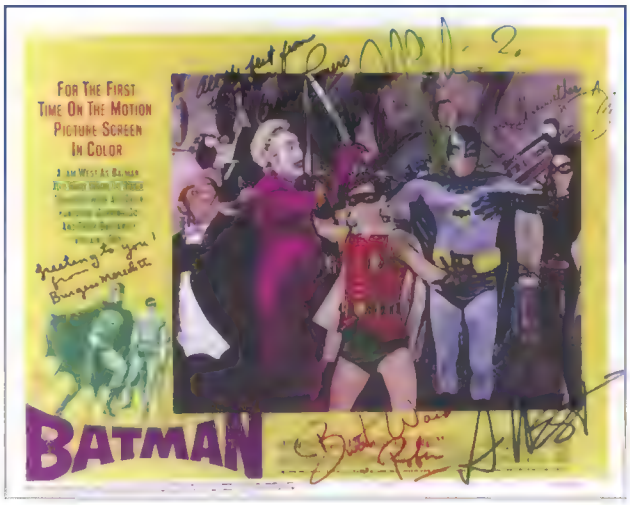
339. COCONUT CUP FROM *GILLIGAN'S ISLAND*, FROM NATALIE SCHAFER'S (MRS. HOWELL'S) ESTATE. (CBS-TV, 1964-67) Ceramic coconut painted brown with glazed white interior, measuring 4 ½ in. tall. Originally acquired from the estate of Natalie Schafer, who played Mrs. Howell on the series. **$1,500 – $2,500**



340. *LIFE* MAGAZINE OF BATMAN SIGNED BY THE CAST OF THE 1960S TV SERIES. Life magazine dated March 11, 1966, featuring Adam West on the cover as Batman, signed in various inks by West, Burt Ward, Frank Gorshin, Yvonne Craig, George Barris (creator of the Batmobile), and all three Catwomen including Julie Newmar, Eartha Kitt, and Lee Meriwether. A great collection of *Batman* signatures on one marquee piece. **$150 – $250**



341. BASEBALL SIGNED BY ADAM WEST, BURT WARD AND FRANK GORSHIN OF THE *BATMAN* TV SERIES. Official Rawlings NL ball signed in blue ink by Burt Ward (adds *"Robin"*), Adam West, and Frank Gorshin (adds *"Riddler"*). **$100 – $200**



342. *BATMAN* REPRODUCTION LOBBY CARD SIGNED BY THE CAST OF THE TV SERIES. 11 in. x 14 in. color reproduction of a vintage lobby card, signed in-person in various inks by Adam West, Burt Ward, Burgess Meredith, Lee Meriwether, Frank Gorshin and Cesar Romero. **$200 – $300**

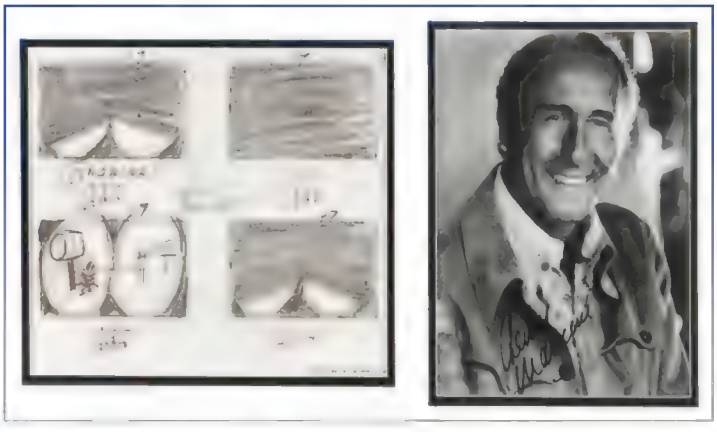
343. COLLECTION OF BATMAN PROPS FROM *RETURN TO THE BATCAVE*. (CBS-TV, 2003) Large Batarang prop constructed of black-painted resin, measuring 16 in. wide, accompanied with a small vial of "Bat Sleep Spray", a pill container with black faux pills, and a black vinyl script binder boldly marked "Adam West" containing three reproduction Batman scripts in the exact style of the 1960s series. Used in this 2003 retrospective starring Adam West and Burt Ward. **$1,500 – $2,500**

344. ***How the Grinch Stole Christmas*** **signed VHS, laser disc, sheet music and 30 year program.** (MGM TV, 1966) From the classic 1960s children's Christmas special, a VHS, laser disc, sheet music and 30 year anniversary printed program, each signed by Albert Hague, composer of *How the Grinch Stole Christmas*. **$100 – $200**

Meet the inspector who was always on the job
IN THE BEDROOM
IN THE NIGHTCLUB
IN THE NUDIST COLONY!
it's Sellers the Sleuth and there's nothing he won't do to track down a body - dead or alive!
A BLAKE EDWARDS
PETER SELLERS
ELKE SOMMER
A SHOT IN THE DARK
...THE PICTURE THAT GETS AWAY WITH MURDER!
GEORGE SANDERS HERBERT LOM
COLOR by DeLUXE
PANAVISION
UNITED ARTISTS

346. ***A Shot in the Dark*** **one-sheet poster, laser disc and lobby card signed by Elke Sommer.** (UA, 1964) A great ensemble from this Pink Panther film, including a one-sheet poster, laser disc and lobby card, each signed by the beautiful Elke Sommer. **$100 – $200**

345. Rex Harrison's gold album award for *Doctor Dolittle*. (TCF, 1967) Gold 33 LP presentation album of the soundtrack to this beloved film, including the Academy Award winning song "Talk to the Animals", which was sung so wonderfully by Harrison as the magical "Dr. John Dolittle". Housed in a custom frame with engraved plate *"Presented to Rex Harrison by 20th Century-Fox Records"*. Originally acquired from the December 13, 1990 auction of the estate of Rex Harrison, and accompanied with the original auction catalog. Measures 17 ½ in. square. **$400 – $600**



347. Fritz Freleng original storyboard for *The Pink Panther Show* cartoon series matted with a Henry Mancini signed photograph. (NBC-TV, 1969) This original storyboard features four scenes drawn in charcoal on a single 8 ½ in. x 11 in. sheet, of a character being stalked by a small mouse with an oversized mallet! Signed in the center by Freleng, with additional red pen musical notations beneath each scene (most likely written by Mancini, who composed the score). Framed with an 8 in. x 10 in. black and white publicity photograph signed by Mancini. Measures 28 in. x 18 in. overall. **$200 – $300**

H.R. Pufnstuf

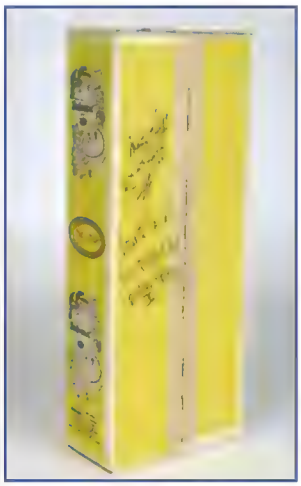
348. ORIGINAL H.R. PUFNSTUF COSTUME AND DISPLAY. (Krofft Productions, 1969) This costume is the Mayor of Living Island, H.R. Pufnstuf! This six-foot tall dragon is comprised of a large formed head with bright orange felt hair, long curled lashes, green eyes and bright pink lips, as well as a matching dragon jumpsuit, three-fingered gloves, a blue satin ribbon sash, and white cowboy boots. He stands in a storybook setting of green fur grass and psychedelic spotted mushrooms worthy of the world of Sid & Marty Krofft.

H.R. Pufnstuf is the first children's fantasy show from puppeteer brothers, Sid and Marty Krofft. It tells the story of a boy named Jimmy who finds himself stranded on Living Island with his magic golden flute, Freddy. A talking dragon, "H.R. Pufnstuf," who is the mayor of Living Island, takes in Jimmy and Freddy. He tries to help Jimmy escape, while at the same time, avoiding the evil (yet klutzy) Witchiepoo, who must have the magic flute!

Because of the high costs and stellar production value of the series, only 17 original episodes were made (although it would continue to air on Saturdays until September 1973, and on Sunday mornings until 1974). This show then gave birth to a feature length film, Pufnstuf, which was released in 1970, and numerous other Krofft shows and projects. Some of the costumes and set pieces from the original series were reused in the motion picture, for a popular live stage show (which played the Hollywood Bowl and Radio City Music Hall), and an indoor Atlanta theme park, The World of Sid & Marty Krofft. With an eye towards cost-efficiency, many of these creations were modified and redressed to fit each new purpose (for example, mesh eyes replaced the earlier "googly eyes" used on TV so costumed performers could see more as they danced on stage and through crowded theme parks). Felt elements, eyes, and accessories were simply changed out as they became dirty or a fresh look was desired, saving the cost of building a costly character suit.

This costume was acquired directly from the Kroffts, and it has been expertly restored by the equally famous Chiodo Brothers, who have worked with the Kroffts' – and Hollywood's most talented artisans – on numerous projects. The large, foam rubber "pod" within the head has been replaced, as the original one became increasingly dry and crumbling due to age and excessive use over many years. There is minor soiling, wear and discoloration throughout the costume consistent with its extensive service both on Living Island and many less remote locations since. H.R. Pufnstuf was a visually groundbreaking show that continues to tweak the minds of TV Land viewers, as well as DVD viewers worldwide. **$25,000 – $35,000**

349. ORIGINAL PUFNSTUF STAINED GLASS WINDOW FROM SID & MARTY KROFFT'S OFFICES. (Krofft Productions, 1969) This stained glass window features the face of Krofft's beloved goofball character set within a sunburst motif, and was displayed in Sid & Marty Krofft's production offices for years. Measures 43 in. x 22 in., mounted within a wooden window frame. **$1,000 – $1,500**

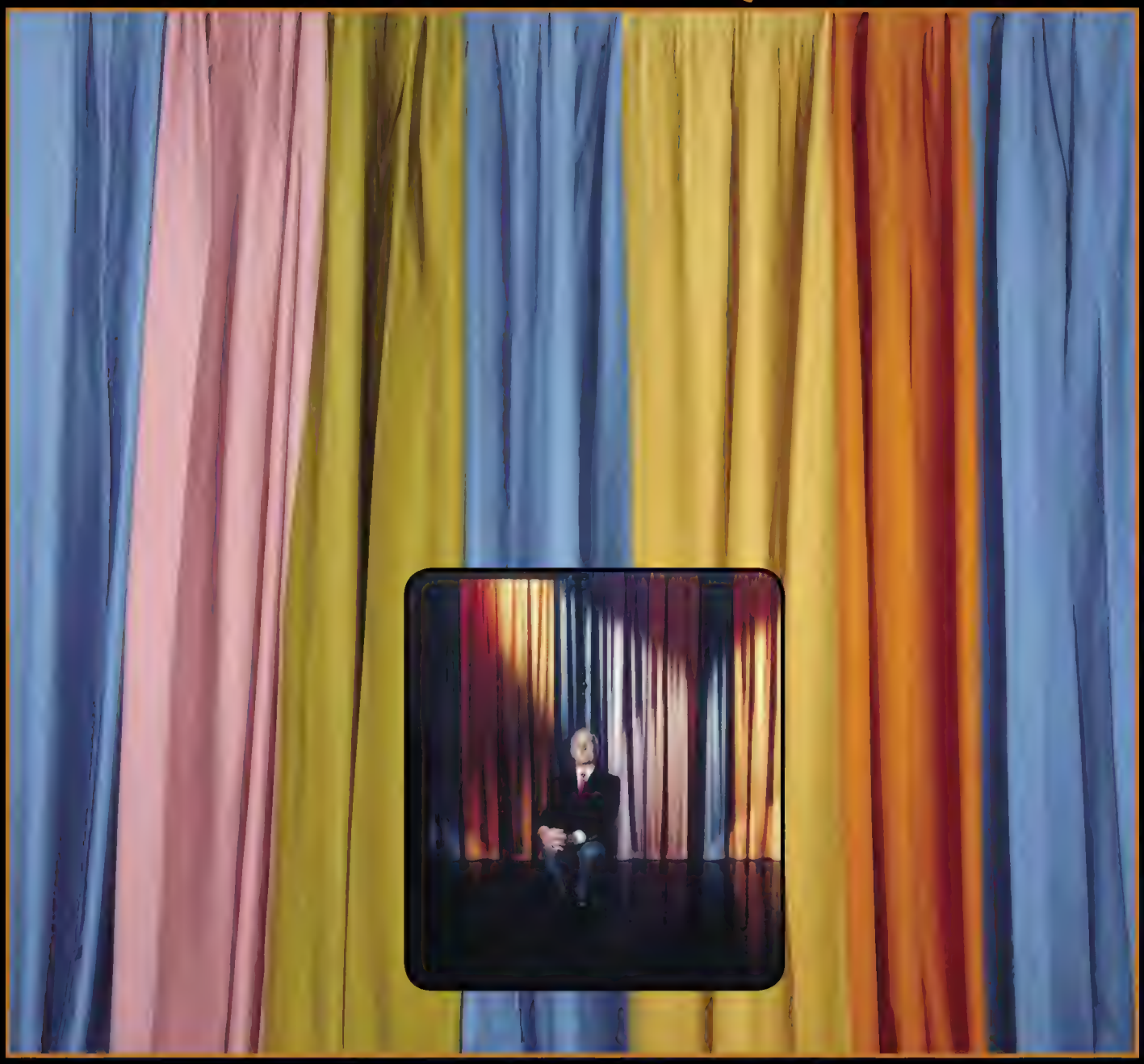


350. VINTAGE WITCHIEPOO COLLECTIBLE DOLL BASED ON THE H.R. PUFNSTUF CHARACTER. (Krofft Productions, 1969) This vintage Witchiepoo doll has a red velvet dress and features green synthetic/plastic hands and head, painted with white eyes and topped with a black witch hat. Comes in the original box, which is signed by Sid & Marty Krofft as well as Billie Hayes who played Witchiepoo on the show. Measures approx. 19 in. tall. **$400 – $600**

351. DICK SMOTHERS ZEBRA-PATTERN PERFORMANCE JACKET FROM *THE SMOTHERS BROTHERS COMEDY HOUR*. (CBS-TV, 1967-70) Double-breasted faux zebra-skin performance jacket with black satin trim at the collar, cuffs, and pocket flaps, and lined in bright red satin. Internal Western Costume Co. label is typed *"Dick Smothers"*. A fantastic original garment from this groundbreaking comedy show, which CBS cancelled when it became clear that Dick & Tommy Smothers would not modify their political comments to appease conservative network censors and advertisers. **$1,500 – $2,000**

352. FLIP WILSON "GERALDINE" ENSEMBLE FROM *THE FLIP WILSON SHOW*. (NBC-TV, 1970-74) Two-piece purple, pink and yellow top and skirt ensemble adorned with large pink faux jewels and purple suede detailing, and pink fringe along the hems. Accompanied with a padded bra with feminine pink lace trim. Worn by Flip Wilson in his landmark television series, *The Flip Wilson Show*, in character as "Geraldine", his female alter-ego. Originally acquired from the show's costume designer, Bill Belew, who also created Elvis Presley's signature performance jumpsuits. *Note*: reference image shows Wilson as Geraldine in different stage attire. **$2,000 – $3,000**

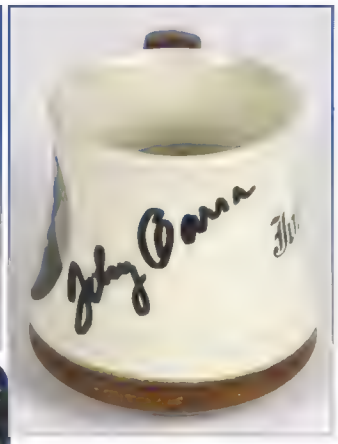
Here's Johnny!



353. Johnny Carson monologue curtains from *The Tonight Show*. (NBC-TV, 1962-92) A section of the historic "monologue curtains" from *The Tonight Show starring Johnny Carson*. At the top of each show, Mr. Carson would walk through these long, colorful curtains featuring alternating color panels of beige, pink, brown, royal blue, powder blue & cherry red, then deliver his monologue, which offered the nation his acerbic take on the events of the day. The curtains are weighted with lead and a heavy chain at the lower edge to hold their shape on stage, and were used at NBC Studios in Burbank, California after Carson and his production staff moved west to Los Angeles in 1972. They were used for years until they were replaced in the early 1980s with a distinctly pastel set.

One of the most popular and enduring entertainers in Hollywood history, Johnny Carson has hosted more hours of network programming during his career than anyone else. Actor Carl Reiner once remarked, "The longevity of creative people like Johnny Carson is a mark of their talent. We're gonna miss a friend. And nobody takes the place of a friend."

The curtains were acquired in 1992 from Carson Productions following Mr. Carson's retirement, and while they have been recently cleaned, they were not re-treated with flame-retardant chemicals. They are a perfect addition to a home theater, museum, or any large entertaining area that wants to boast, *Heerre's Johnny!* **$20,000 – $25,000**



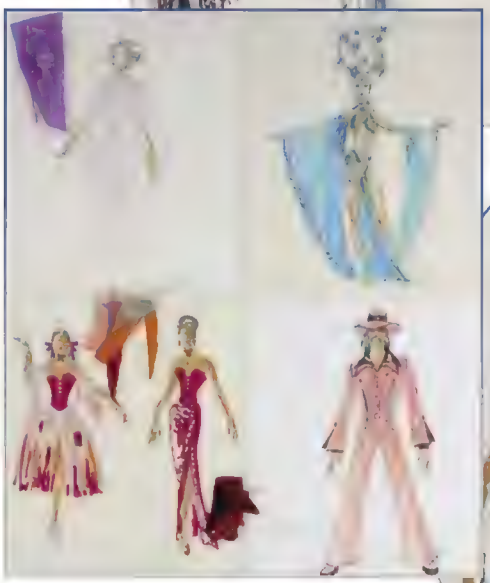
354. JOHNNY CARSON COFFEE MUG USED ON *THE TONIGHT SHOW*. (NBC-TV, 1962-92) Beige ceramic mug with black lettering "Johnny" on one side, and a black and white image of the talk show host on the other. Used by Carson at his desk on the set of *The Tonight Show*, and personally autographed by the all-time king of late night television! **$3,000 – $3,500**

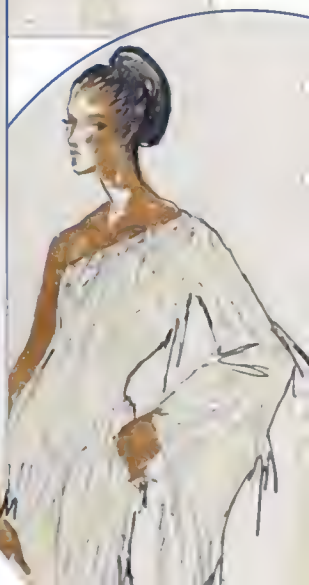
355. COLLECTION OF LATE NIGHT COMEDY/VARIETY SHOW PROPS. From *The Tonight Show starring Johnny Carson*, a desk comedy bit featuring Carson's and other faces being morphed onto singer Boy George's body, a customized "white trash" Teletubbie from *The Tonight Show with Jay Leno*, and a large vinyl banner with caricature of Letterman from *Late Night with David Letterman*. **$800 – $1,000**

356. SONNY & CHER STAGE OUTFITS FROM *THE SONNY & CHER COMEDY HOUR*. (CBS-TV, 1971-74) For Sonny Bono, a custom-made two-piece suit with flocked hound's-tooth pattern, matching hip-hugger bell bottom pants and a crème stage shirt with large collar and attached dance strap, as designed by Ret Turner. Cher's two-piece ensemble consists of a white sleeveless top with dangling strings of bugle beads, accompanied with a floor-length skirt with front slip, also adorned with bugle bead strands, designed by Bob Mackie. A wonderful pair of stage-worn garments from the most popular singing duo of the early 1970s. *Note*: reference image shows the pair in different stage attire. **$3,000 – $5,000**

357. Pair of Liberace performance jackets. Crème double-breasted jacket with royal blue pinstripes, accompanied by a second grey salt & pepper jacket with wide black velvet cuffs and shawl lapel with bold leopard lining. The talented and flamboyant pianist most likely for television appearances most likely wore these jackets in the 1960s and early 1970s, and they were originally sold by the Liberace estate following his death. **$1,500 – $2,000**

359. Archive of Emmy nomination plaques for David Victor, who produced *Marcus Welby, MD*, and associated memorabilia. (ABC-TV, 1969-76) This extensive lot includes seven Emmy nomination plaques (five for *Marcus Welby, MD*), a TV Guide cover photo and framed caricature of the trio from *Marcus Welby*, signed by Robert Young, James Brolin & Elena Verdugo, inscribed to Victor, who produced such landmark shows as *The Man from U.N.C.L.E.* and *Dr. Kildare* in addition to *Marcus Welby*. **$600 – $800**



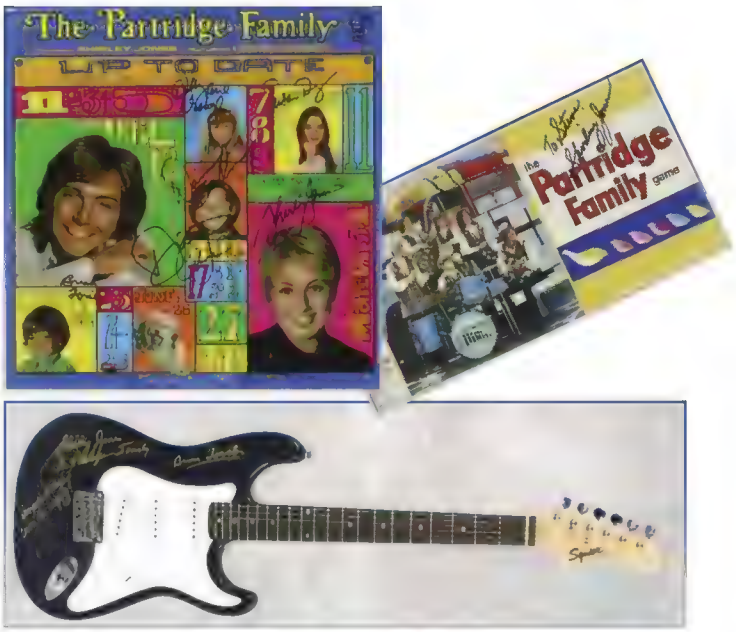


358. Tony Orlando tuxedo shirt and tie with a collection of original costume sketches. White tuxedo shirt with custom shirt maker label in the collar embroidered *"T.O."*, accompanied with a large white performance bow tie. Also included are ten original costume design sketches (most 14 in. x 17 in., accomplished in gouache and ink) featuring Tony Orlando in a pink disco suit and signature platform shoes, along with his backup singers "Dawn" in a variety of garments. These sketches were later realized as on-stage costumes for use in the *Tony Orlando & Dawn* variety series (1974-76). The sketches are signed at the foot by the show's costume designer, Michael Travis. **$600 – $800**

360. CHAD EVERETT "DR. JOE GANNON" SURGICAL GOWN AND MASK FROM *MEDICAL CENTER*. (CBS-TV, 1969-76) Full-length green cotton surgical gown with back ties at the neck and waist, marked "Chad" inside in black ink, accompanied with a cloth surgical mask. Worn by Chad Everett as "Dr. Joe Gannon". **$1,500 – $2,000**

361. COLLECTION OF *MARCUS WELBY* MEDICAL INSTRUMENTS. (ABC-TV, 1969-76) These medical instruments include a vintage stethoscope, disposable scalpel, metal scalpel, pair of scissors and two other similar tools. Accompanied with a black and white still of Robert Young using a stethoscope on a patient while filming the show. **$1,500 – $2,000**

362. SHIRLEY JONES PERFORMANCE JACKET FROM *THE PARTRIDGE FAMILY*. (ABC-TV, 1970-74) Emerald green velvet jacket with wide pointed collar and attached yellow chiffon ruffled shirt sleeves and lining. Internal Columbia Pictures label is handwritten "Shirley Jones". Worn by Jones as the keyboard-playing matriarch of the talented Partridge Family singers in this classic 1970s series. **$7,000 – $9,000**



363. COLLECTION OF PARTRIDGE FAMILY SIGNED MEMORABILIA. Lot includes a Partridge Family record album signed on the cover by all six family members, a guitar signed by Shirley Jones, Suzanne Crough & Brian Forster, and a vintage board game signed by Jones. **$300 – $500**

364. Ceramic elephant from the set of *All in the Family*. (CBS-TV, 1971-79) Edith Bunker filled her humble home at 702 Hauser Street with animal nick-nacks, and this is a white and gray painted ceramic elephant with extended trunk, measuring 12 in. long from tip to tip that was proudly displayed in the Bunker living room for years. **$800 – $1,200**

366. Director's chair from *Happy Days* signed by teenage heartthrob Scott Baio. (ABC-TV, 1974-84) White folding director's chair with red cloth seating surfaces, printed *"Andy"* and *"Happy Days"* in white, and signed by actor Scott Baio in black ink. Most likely used by *Happy Days* writer Andrew Horowitz. Accompanied with a *Dynomite* magazine with Baio on the cover, also signed by the actor. **$100 – $200**

365. Archive of *Happy Days* scripts and Ron Howard signed photo. (ABC-TV, 1974-84) Seven scripts from the episodes "Welcome Home", "Good News Bad News", "So How Was Your Weekend?", "Fonzie Moves Out", "Passages Part I" and "Passages Part II", and "The People vs. The Fonz". Accompanied with two color postcards of the cast, an 8 in. x 10 in. vintage b/w publicity still of Ron Howard inscribed *"To: Kathy, Happy Days! Ron Howard"*, a color 8 in. x 10 in. photo of the cast on the Paramount lot, and an embroidered *Happy Days* patch which was given as a gift to crew members. **$300 – $500**

367. Penny Marshall Shotz Brewery coat from *Laverne & Shirley*. (ABC-TV, 1976-83) From one of the most enjoyable comedy series of the 1970s, Laverne's Shotz Beer brewery lab coat in light grey with Shotz insignia stamp on the right, and her signature *"L"* cursive monogram on the left breast – affixed by the gregarious character so that her roommate, Shirley Feeney (played by Cindy Williams) would not be tempted to borrow her clothes! Faux buttons on the front are actually backed by snap closures to allow easy changes between scenes. An excellent, instantly identifiable wardrobe piece from this classic TV series. **$800 – $1,200**

368. TONY DANZA'S BOXING ROBE FROM *TAXI*. (ABC-TV, 1978-83) Red and crème satin hooded boxing robe, with felt block letters sewn on the back *"Tony Banta"*. Worn by Danza in his role as the struggling boxer/taxicab driver in this critically-acclaimed series.
$3,000 – $5,000

370. LINDA LAVIN WAITRESSING UNIFORM FROM *ALICE*. (CBS-TV, 1976-85) Crème silk blouse with blue letters on the back advertising *"Mel's Diner"*, accompanied with an apron with a color image of a simmering burger with the words *"Mel's Happy Burger"* and matching *"Mel's Diner"* coronet-style hat. Worn by Lavin in her role as the tough & independent single mom, Alice Hyatt, for special promotions at Mel's Diner. Blouse exhibits faint stains, most likely incurred during filming. *Note*: reference image shows Linda Lavin in a different uniform.
$1,000 – $1,500

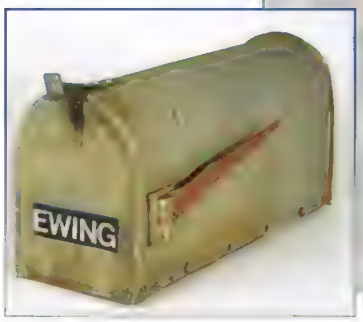
"Mork calling Orson! Mork calling Orson! Come in, Orson!"

369. ROBIN WILLIAMS "MORK FROM ORK" TRADEMARK SUSPENDERS FROM *MORK & MINDY*. (ABC-TV, 1978-82) Wide stretch rainbow suspenders, worn by Robin Williams in his breakout role as "Mork", in this humorous sitcom co-starring Pam Dawber. Originally acquired from a crewmember, these suspenders were worn by Williams as part of his signature "Earth ensemble". A great piece of television history!
$1,500 – $2,000

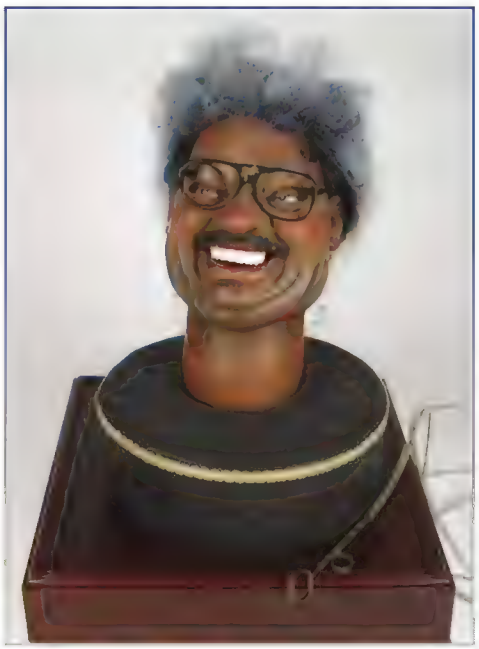
371. HERVE VILLECHAIZE VESTS WORN AS "TATTOO" ON *FANTASY ISLAND*. (ABC-TV, 1978-84) Tattoo's diminutive champagne satin vest with dragon motif, together with a mauve vest with large faux diamond buttons, each worn during various episodes of this classic 1980s television series. Originally acquired from the Herve Villechaize estate. *Note*: reference image shows Villechaize wearing a different costume.
$300 – $500

372. EWING OIL CORPORATE CHECK FROM *DALLAS*. (CBS-TV, 1978-91) Blank bank check from the fictitious Ewing Oil account at Dallas International Bank, with *"J.R. Ewing"* and *"Pamela Barnes Ewing"* printed as signers at the lower right. Matted with an 8 in. x 10 in. color photograph of Larry Hagman as J.R. **$300 – $500**

374. POLICE UNIFORM FROM *HILL ST. BLUES*. (NBC-TV, 1981-87) Powder blue short sleeve uniform shirt with blue and gold patch on the right shoulder, embroidered *"Hill St. Pct. - Metropolitan Police"*, accompanied with a matching pair of uniform pants. **$300 – $500**



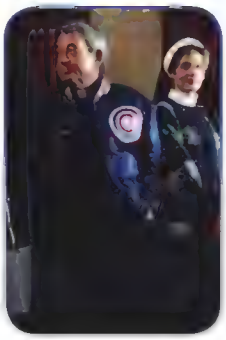
373. VICTORIA PRINCIPAL SUIT FROM *DALLAS*, WITH THE EWING MAILBOX FROM SOUTH FORK. (CBS-TV, 1978-91) A beautiful, four-piece custom-made pants suit designed by Travilla, consisting of a sequined gray jacket with "Yellow Rose of Texas" motif, matching yellow crepe silk slacks, camisole and self-belt, worn by Victoria Principal as "Pamela Ewing" in this legendary primetime soap opera. Accompanied with a metal mailbox with *"EWING"* in applied letters on the front door, and a white-washed wooden square post (not pictured). This prop mailbox was used at South Fork, the family's sprawling Texas compound. **$2,000 – $2,500**



375. DON KING LIFE-SIZE BUST FROM THE *SPITTING IMAGE* TV SERIES. (NBC-TV, 1987) This full-size lifelike bust of the wily-haired boxing promoter is wired with animatronic eyes, which are operated by a push-pull length of wire so that the eyes look left and right. Comes with the original charity auction documentation. **$800 – $1,200**

376. ORIGINAL CALIFORNIA RAISINS LEAD SINGER "A.C." CLAYMATION FIGURE. From the wildly successful advertising campaign of the 1980s, this original wire and clay animation figure appeared as "A.C.", the lead singer of the on-screen singing raisins promoting the Central Valley's most under-appreciated cash crop, to the tune of Marvin Gaye's "I Heard It Through the Grapevine". The figure stands approx. 8 in. tall, and was made by Chuck Duke of the Will Vinton Studios. Comes with a letter of authenticity stating that this figure was originally acquired from a former employee and animator at Will Vinton Studios, and that it was on display at Studios for a number of years until it was retired. A fantastic original piece of American pop culture. **$1,000 – $1,500**

378. PAMELA ANDERSON CROPPED SWEATSHIRT FROM *BAYWATCH* WITH PROP FROM BARB WIRE. (NBC-TV and Syndicated, 1989-2002) This slinky, gray cotton cropped sweatshirt is printed "Malibu Beach High School" and was worn by Pamela Anderson as "C.J. Parker". Accompanied with a Department of Health prop "License of Prostitution" for "Olivia Lewis", stating that she is *"in good health as of 1-07-19"*, with a thumbnail photograph of Pamela Anderson affixed at the lower right corner. Believed to have been made for *Barb Wire*, the futuristic 1996 film starring Anderson. Measures 4 in. x 2 ½ in. Included publicity photograph is from *Barb Wire*. **$1,500 – $2,000**



377. TOM BOSLEY PRIEST'S CLOTHING WITH CUBS JACKET FROM *FATHER DOWLING MYSTERIES*. (ABC-TV, 1989-91) Traditional Catholic clerical uniform, consisting of a black single-breasted jacket and pants (each marked *"TB 2"* in the collar), with a black long sleeve clerical shirt with white plastic Roman collar, accompanied with a royal blue & red satin Cubs jacket. Worn by Tom Bosley as "Fr. Frank Dowling" in this charming mystery series. **$800 – $1,200**

379. BURT REYNOLDS COSTUME FROM *EVENING SHADE*. (CBS-TV, 1990-94) This costume ensemble consists of a pair of tan cotton slacks, a custom-made white long sleeve shirt with beige and blue stripes and initials *"BR, Sept. 1990"* embroidered in the collar. Accompanied with a maroon cotton athletic jacket with grey trim, embroidered with *"Coach Newton"* at the left chest, and large donkey mascot kicking a football on the back. Worn by Reynolds as "Coach Wood Newton" in the early 1990s series co-starring Marilu Henner. **$800 – $1,000**

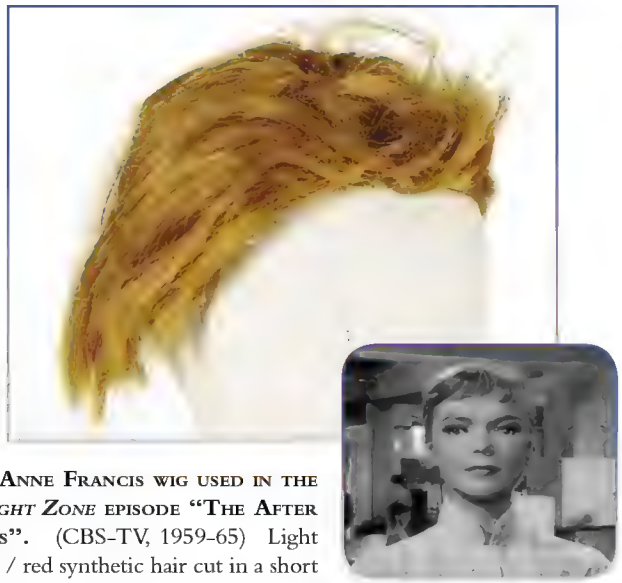
380. Michael Richards, Jason Alexander and Julia Louis-Dreyfus costumes from *Seinfeld*. (NBC-TV, 1990-98) This lot consist of three garments worn by the beloved characters in Jerry Seinfeld's life (and apartment!): a brown plaid longsleeve button-down Kenneth George shirt worn by Jason Alexander as "George"; a "hipster-doofus" crème pattern shirt with internal Palace Costume Co. labels worn by Michael Richards as "Kramer", and a short navy blue Banana Republic skirt with white floral motif, worn by Julia Louis-Dreyfus as "Elaine". **$800 – $1,200**

381. Collection of nine costumes from *Melrose Place* and *Beverly Hills 90210*. (Fox TV, 1992-99 and 1990-2000) This collection of nine costume pieces includes a floral vest worn by Heather Locklear, a beige vest worn by Daphne Zuniga, a floral plush terry robe worn by Courtney Thorne Smith, an antique clock-print blouse worn by Laura Leighton, a polka-dotted shirt worn by Doug Savant, a green plaid shirt worn by Grant Show, a vintage-style tie worn by Andrew Shue, and a white medical lab coat worn by Thomas Calabro. These costume pieces were originally acquired directly from the show's producers. The lot also includes Tori Spelling's green plaid Todd Oldham jeans worn as "Donna Martin" on Beverly Hills 90210, which was auctioned by Tori at a charity event and comes with a Fox TV certificate of authenticity autographed by Spelling and cast member Kathleen Robertson. **$1,000 – $1,500**

382. GEORGE CLOONEY AND NOAH WYLE PHOTO ID CARDS FROM *ER*. (NBC-TV, 1994-present) Doug Ross' County General Hospital clip-on photo ID card featuring a photo of actor George Clooney, printed *"Doug Ross, M.D."* and *"Emergency Pediatrics"*. Also includes John Carter's prop Illinois state driver's license featuring a color photo of Noah Wyle wearing green scrubs and his character's name. **$800 – $1,000**

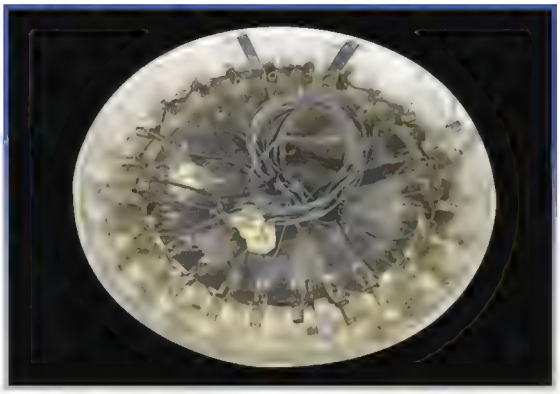
383. JACKLYN ZEMAN MASQUERADE BALL MASK FROM *GENERAL HOSPITAL*, ACCOMPANIED WITH AN AUTOGRAPHED SCRIPT AND PUBLICITY PHOTOGRAPH. (ABC-TV, 1963-present) Papier-mâché masquerade ball mask of peach, pink, mauve and crème ornamentation, with silk flowers & leaves and pink ribbon, as worn by Jacklyn Zeman as "Bobbie Spencer" at the Wyndemere Ball during the 1998 season of General Hospital. Accompanied with a production script for episode #9262 originally aired June 1, 1999, autographed on its green cover by eleven cast members including Zeman, a short handwritten note from Zeman describing the mask, and a signed publicity photograph. **$400 – $600**

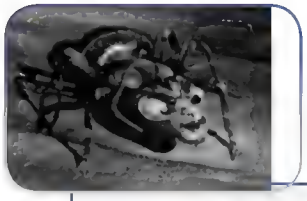
384. BRITNEY SPEARS PERFORMANCE COSTUME WORN DURING THE SONG "BOYS" FROM THE "BRITNEY SPEARS LIVE FROM LAS VEGAS" VIDEO. This fantastic, custom-tailored dance costume consists of a black stretch halter top with Velcro closure at the bust, and back leather straps with lace-up closure. The top is adorned with black sequins at the lapel, and large rhinestones on the bust. Together with a pair of sheer black/lavender "harem" style pants with leather waist, and vertical rows of black micro sequins down each leg. The costume also features a pink embroidered brassiere adorned with iridescent jewels, leather gauntlets, and a pair of custom-made black leather platform dance boots with heavy wear at the toes from dancing! This costume was worn for the "Boys" number on her "Britney Spears Live from Las Vegas" HBO special, which was shot on her "Dream Within a Dream" tour in 2001. A great stage-worn performance costume from today's hottest young pop diva. **$6,000 – $8,000**

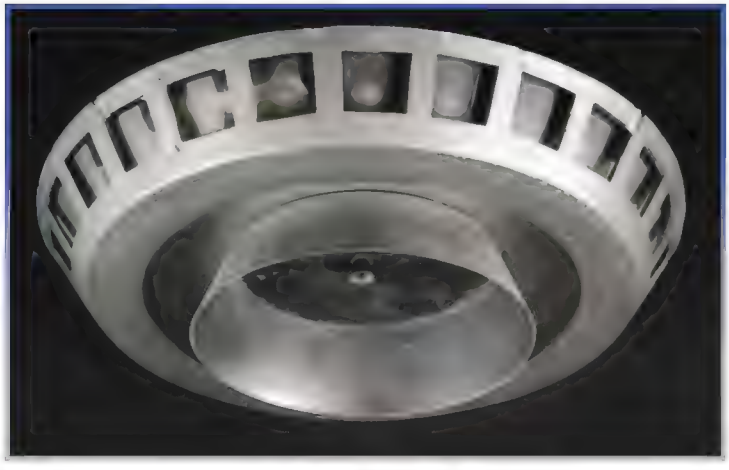


385. Anne Francis wig used in the *Twilight Zone* episode "The After Hours". (CBS-TV, 1959-65) Light brown / red synthetic hair cut in a short bob, worn by actress Anne Francis as "Marsha White" in this classic *Twilight Zone* episode, which originally aired on June 10, 1960. Marked inside in red ink *"Twilight Zone 1960"*. **$400 – $600**

387. *Lost in Space* model kit signed by the cast. Non-vintage model of a one-eyed monster from an episode of Lost in Space, signed on the box by Bill Mumy, Jonathan Harris, Angela Cartwright, June Lockhart and Marta Kristen. **$100 – $150**

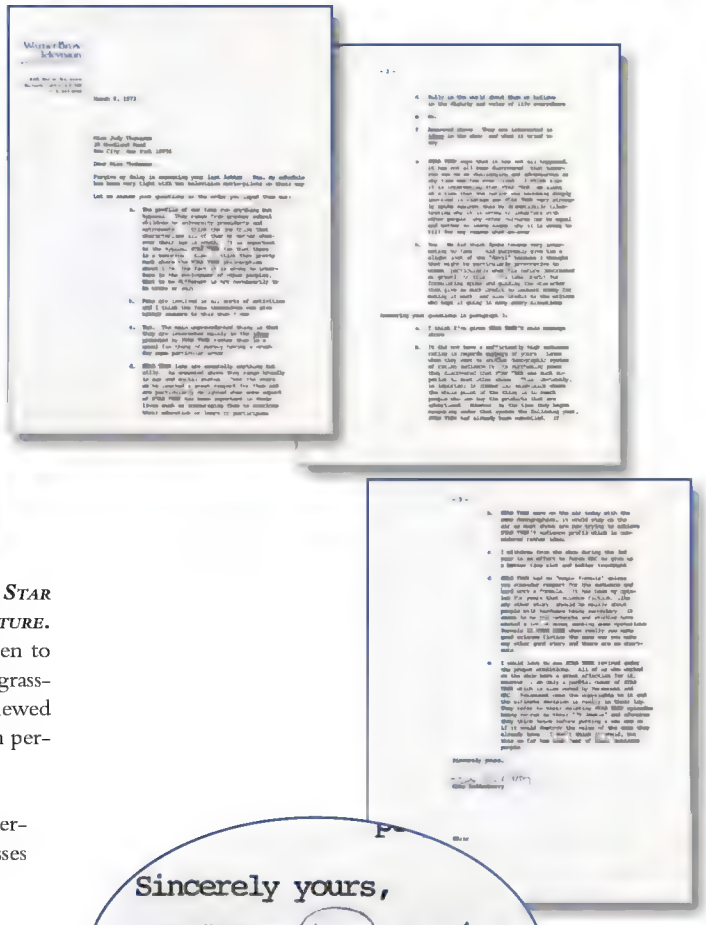


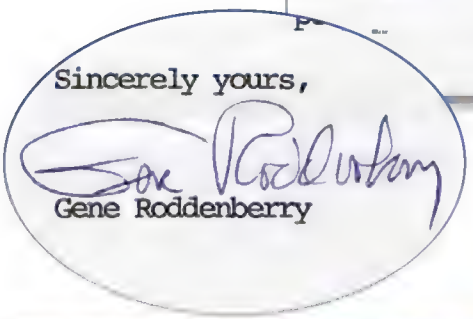




386. Zanti Misfit creature re-creation from *The Outer Limits*. (ABC-TV, 1963-65) This non-articulated creature/sculpture/puppet was re-created after an original, deteriorating Zanti creature acquired by sci-fi collector Forrest Ackerman at the MGM auction in 1970. This piece was cast from the original creature to retain the heritage of the piece (the original, created from latex and wire has since completely deteriorated and no longer exists). Recently acquired from the Forrest Ackerman estate, and comes with a certificate of authenticity.
$500 – $700

388. Original Fusion Core from the Jupiter 2 spacepod from *Lost in Space*. (CBS-TV, 1965-68) Original Fusion Core from the Jupiter 2's spacepod miniature, constructed of grey-painted resin with multiple windows around the edge of the core. Internal lights are wired to illuminate in a rotating pattern, giving the illusion of fusion power generation. This core was the heart of the propulsion system for the futuristic Jupiter 2 and associated spacecraft, and was a key element in many of the show's storylines. Measures 15 in. diameter.
$3,500 – $4,500





389. ARCHIVE OF GENE RODDENBERRY LETTERS REGARDING *STAR TREK* AND THE PRODUCTION OF *STAR TREK: THE MOTION PICTURE*. (NBC-TV, 1966-69) This lot consists of seven letters, each written to Judi Thomases, one of the early *Star Trek* fans who started the grass-roots fan movement after the show was cancelled. She first interviewed Roddenberry in 1973 about future projects, and developed a warm personal friendship and correspondence with him. Included are:

1. One-page letter dated January 22, 1973 on Warner Bros. letterhead, in which he answers a request for an interview and discusses his involvement with made-for-TV movies.

2. Three-page letter dated March 9, 1973 on Warner Bros. letterhead, in which he answers questions about fans, the show's meaning as it relates to the plot formula, its future, Vietnam, Spock and Leonard Nimoy, demographics and advertising, his withdrawal in the third year, Paramount's franchises, and the show's possible revival.

3. One page letter dated November 27, 1974, discussing his agent, hectic schedule, jet-lag, reviewing a manuscript and a get-together.

4. One page letter dated April 29, 1976 on Star Trek letterhead discussing the first Trek film's progress with Paramount, contract negotiation problems, questionable booking by the studio, agreement with the principal actors, and the attitude of the fans.

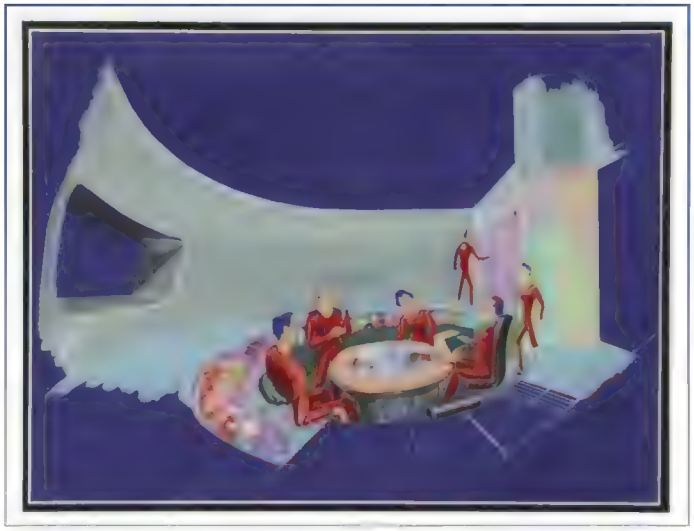
5. Two page letter dated June 3, 1976 on Star Trek letterhead in which he discusses his feelings, film contract hassles, problems with Paramount, disappointments, resolving contracts, and the pre-production of TMP.

6. One page letter dated August 5, 1976 on Star Trek letterhead, discussing the film's inception and its schedule, climax of the first year of work, set designing, photography, film release, and other projects for NBC and CBS.

7. One page letter from Roddenberry's secretary Susan Sackett dated January 31, 1975, giving information about Roddenberry's itinerary for a Star Trek convention and talks, meeting a script deadline, and contacting him.

A great archive of *Star Trek* letters from the creator of the successful sci-fi series. **$3,000 – $5,000**

390. Original Matt Jefferies USS Enterprise bridge concept sketch for *Star Trek* (1). (NBC-TV, 1966-69) Early color concept sketch of the bridge of the USS Enterprise, accomplished in gouache on a 12 in. x 16 in. sheet of blue-toned artist's illustration board, featuring three crewmembers. Created most likely c. fall of 1964, when the look of the Enterprise and associated sets were being brainstormed. The drawing was discovered years later on the back of an aviation drawing in Matt's collection, and the front drawing was excised leaving this wonderful concept sketch, which has been matted and framed. Comes with a letter of authenticity from John Jefferies, Matt Jefferies' brother, describing how this rare sketch was discovered and the history behind it. **$1,500 – $2,000**



391. Original Matt Jefferies USS Enterprise bridge concept sketch for *Star Trek* (2). (NBC-TV, 1966-69) Early color concept sketch of the bridge of the USS Enterprise, accomplished in gouache on a 12 in. x 16 in. sheet of blue-toned artist's illustration board, featuring six crewmembers. Created most likely c. fall of 1964, when the look of the Enterprise and associated sets were being brainstormed. The drawing was discovered years later on the back of an aviation drawing in Matt's collection, and the front drawing was excised leaving this wonderful concept sketch, which has been matted and framed. Comes with a letter of authenticity from John Jefferies, Matt Jefferies' brother, describing how this rare sketch was discovered and the history behind it. **$1,000 – $1,500**

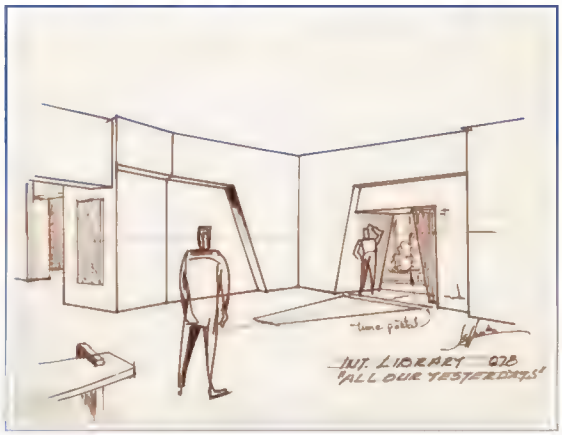
392. Matt Jefferies original concept sketch of the Klingon Battle cruiser for *Star Trek*. (NBC-TV, 1966-69) This ink drawing shows the Klingon Battle cruiser in an early, developmental stage, when Jefferies was attempting to come up with a fitting design for what would become one of the most famous spaceships in television history. Accomplished in black ink on an 8 ½ in. x 11 in. sheet, with notations *"and hawk's talons"* and *"Reverse belly curve – think Manta Ray"*. Signed by Jefferies at the lower right. **$500 – $700**

393. Original unopened AMT model kit of the Klingon Battle Cruiser. This amazing collectible was the *very first* such AMT model of the Battle Cruiser to come off of the assembly line, and was presented to art director Matt Jefferies (who designed the famous Klingon ship) for his personal collection. The kit remains in its original box, unopened and in the original shrink-wrap plastic packaging. A rare collectible with a great association! **$600 – $800**

394. ORIGINAL SCALE MODEL OF THE *STAR TREK* SOUNDSTAGE. (NBC-TV, 1966-69) This amazing three dimensional model is one-of-a-kind. Art Director Matt Jefferies constructed this ¼ inch scale model in the evenings at home, in order to show Star Trek directors the dimensions and parameters of the sets on which they would be shooting. Every detail is meticulous, from the bridge, to the transporter room, engineering, sick bay, officer's quarters and main hallway. To this day it is the only model ever made. Measures 41 in. x 30 in. **$45,000 – $55,000**

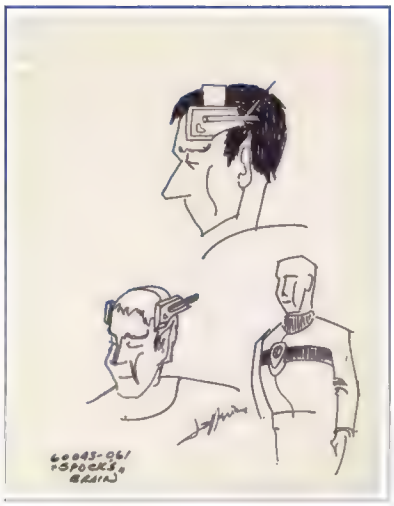
395. THREE ORIGINAL STARFLEET UNIFORM PATCHES FROM *STAR TREK*. (NBC-TV, 1966-69) This trio of metallic gold and black embroidered patches feature the Command, Science, and Engineering insignia as worn by Kirk, Spock and Scotty in the series. Handsomely matted with a color photograph of the three actors wearing tunics with their Starfleet insignia patches. Though likely not used during the series, these were acquired from the show's costume designer, Bill Theiss.
$1,500 – $2,000

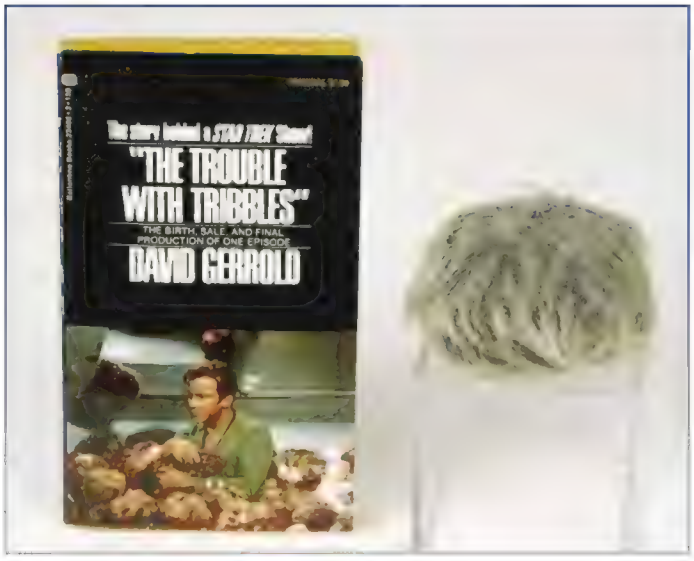
396. ROMULAN UNIFORM TUNIC AND PANTS FROM *STAR TREK*. (NBC-TV, 1966-69) Long sleeve brown/black tunic of loosely woven synthetic ribbon, with crotch strap handwritten in white ink *"Craig"*, together with a pair of blue and black hounds tooth-pattern pants, as worn by the secretive Romulans in the *TOS* episode "Balance of Terror". This is one of the best-preserved Romulan costumes we've ever encountered. **$2,000 – $3,000**



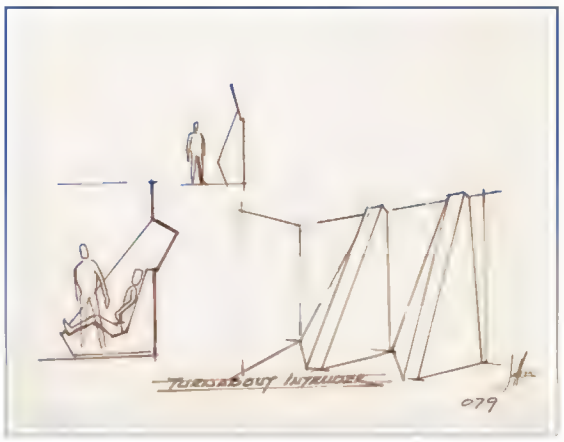
398. MATT JEFFERIES ORIGINAL SET CONCEPT SKETCH FOR THE *STAR TREK* EPISODE "ALL OUR YESTERDAYS". (NBC-TV, 1966-69) Ink drawing on an 8 ½ in. x 11 in. sheet, with notation *"Int. Library"* and an arrow to the Time Portal in an adjacent room. Signed by Jefferies at the lower right. **$300 – $500**

399. MATT JEFFERIES ORIGINAL CONCEPT SKETCH OF THE BRAIN-CONTROL DEVICE FROM THE *STAR TREK* EPISODE "SPOCK'S BRAIN". (NBC-TV, 1966-69) Original concept sketch accomplished in black ink on an 8 ½ in. x 11 in. sheet, featuring the brain-controlling device that is central to the plot of this great episode. Signed by Jefferies at the bottom center. **$500 – $700**





397. VINTAGE BABY "TRIBBLE" FROM THE *STAR TREK* EPISODE "THE TROUBLE WITH TRIBBLES". (NBC-TV, 1966-69) Small baby tribble with light grey hair, measuring approx. 3 in. diameter, as seen in this classic episode of *Star Trek*. Comes with a book entitled "The Trouble With Tribbles" signed by the author, David Gerrold. **$800 – $1,200**



400. MATT JEFFERIES ORIGINAL SET CONCEPT SKETCH FOR THE *STAR TREK* EPISODE "TURNABOUT INTRUDER". (NBC-TV, 1966-69) Ink drawing on an 8 ½ in. x 11 in. sheet, signed by Jefferies at the lower right. **$200 – $300**

401. TYPE 2 PHASER FROM *STAR TREK: PHASE II*. (Paramount, 1977) This meticulously assembled aluminum production model was made for *Star Trek: Phase II*, the ill-fated follow-up to the classic *Star Trek* series. Constructed in three pieces: the main body, the Phaser 1 hand-held unit, and the handle/energy-pack mostly in aluminum, with machined acrylic tip and various gauges and dials. The trigger button depresses, and the energy pack is removable, held in place by Velcro. There were only about ten or twelve of these made for the series. Measures 9 in. in length. Illustrated in the 1997 book entitled Star Trek Phase II: The Lost Series on page 28. **$3,000 – $5,000**

402. KLINGON DISRUPTOR FROM *STAR TREK: THE MOTION PICTURE*. (Paramount, 1979) Klingon disruptor made of heavy resin painted brown, black and silver, measuring fully 19 in. long. Exhibits some wear to paint from use on the set. Seen in the holsters of the Klingon crew in the film. **$1,000 – $1,500**

403. STARFLEET COMMUNICATOR FROM *STAR TREK III: THE SEARCH FOR SPOCK*. (Paramount, 1984) Black resin communicator with metal flip-antenna and detailed interior componentry, and Velcro strip on the back. Measures 4 in. x 2 ½ in. Saavick can be seen holding this prop in *Star Trek III: The Search for Spock*. **$2,000 – $3,000**

404. HERO KLINGON DISRUPTOR FROM *STAR TREK III: THE SEARCH FOR SPOCK*. (Paramount, 1984) Prop Klingon disruptor constructed of black, brown and silver painted resin with ergonomic handgrip, with extensive studio scuffing from use on the set. A similar disruptor was used by Kruge (Christopher Lloyd) during the film's climax. **$1,500 – $2,500**

405. USS ENTERPRISE COMMISSIONING PLAQUE MADE FOR *STAR TREK* CREW GIFTS. Bronze-painted Lucite plaque measuring 10 ½ in. x 15 ½ in., of the type used in *Star Trek V: The Final Frontier* (Paramount, 1989). These limited plaques were made by members of the production crew for Christmas gifts. **$200 – $300**

406. Pair of metal Starfleet mugs from *Star Trek V: The Final Frontier* and *Star Trek VI: The Undiscovered Country*. (Paramount, 1989 & 1991) Pair of thick machined stainless steel mugs with black handles, and raised Starfleet emblem on the side (the emblem is oriented on a different side of each mug, to show camera-side on screen). Beneath each emblem is engraved *"NCC-1701-A"*. **$200 – $300**

409. Fine china USS Enterprise place setting from *Star Trek VI: The Undiscovered Country*. (Paramount, 1993) Three-piece place setting from the USS Enterprise, consisting of a dinner plate, salad plate and bread plate, each with Starfleet logo and Enterprise insignia. Used in the banquet scene when Captain Kirk and crewmembers break bread with their longtime adversaries, the Klingons. In fact, futuristic food stains are still visible! Reproduction china similar to what was used in production was later sold commercially, but the plates in this lot were customized by the Paramount Studio sign shop and adhered to Pfaltzgraff blanks. **$1,500 – $2,000**

407. Scotty's flashlight from *Star Trek V: The Final Frontier*. (Paramount, 1989) Working flashlight with reflective tape accents, black rubber squares on the handgrip, and engraved Starfleet ID plate near the lens with Starfleet emblem and the words *"NCC-1701 Enterprise 035"* just beneath. Carried by James Doohan in character as Scotty. **$500 – $700**

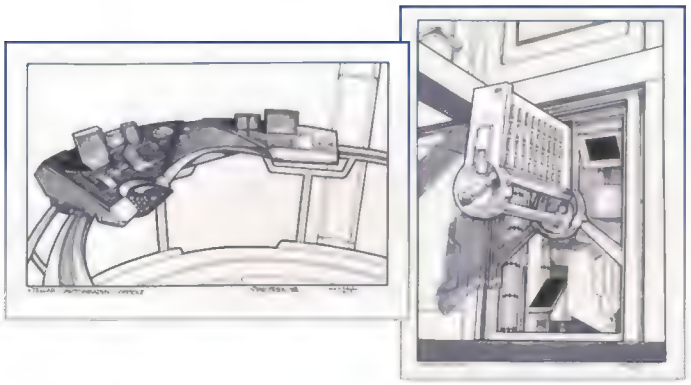
408. Scotty's working engineering tool from *Star Trek V: The Final Frontier*. (Paramount, 1989) Handheld device made of grey painted resin, with red central push button which actuates oscillating lights on the side and front edge, for use in diagnosing the Transporter. Made for James Doohan as Scotty, but ultimately not seen in the final edited version of the film. Measures 11 in. long. **$500 – $700**

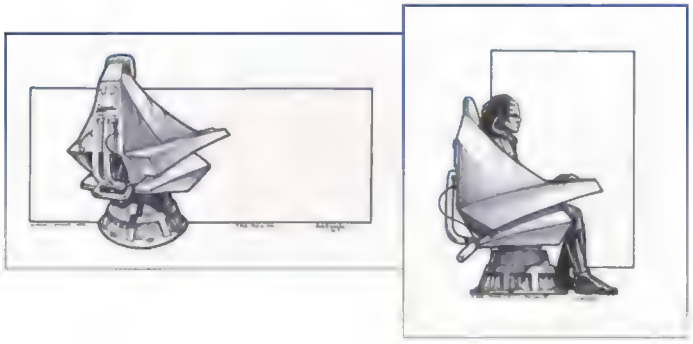
410. WILLIAM THEISS' COLLECTION OF FIRST SEASON SCRIPTS FROM *STAR TREK: THE NEXT GENERATION*. (Paramount TV, 1987-94) Collection of 17 scripts from the first season of this newly-classic series, including the pilot, "Encounter at Farpoint", in addition to "Hide and Q", "11001001", "Justice", "Home Soil" (two copies), "Where None Have Gone Before", "The Neutral Zone", "Too Short a Season", "The Big Good-Bye", "The Battle", "Angel One", "Symbiosis", "Lonely Among Us" (two copies), "When the Bough Breaks", and "Starfleet Academy". These were costume designer Bill Theiss' personal copies – some are marked "Bill" or have a "Bill Theiss" label – giving a wonderful Star Trek association to this fantastic archive. Originally acquired from the estate of William Theiss. **$600 – $800**

411. PORTRAIT OF JEAN LUC PICARD'S ANCESTOR FROM *STAR TREK: GENERATIONS*. (Paramount, 1994) This original oil on canvas portrait of Jean Luc's ancestor with handlebar mustache was hung on the wall in his family's French estate, as seen toward the end of the film when Jean Luc is caught in the nexus. Handsomely framed in a custom silver-painted baroque frame, measuring 35 in. x 45 ½ in. overall.
$800 – $1,200

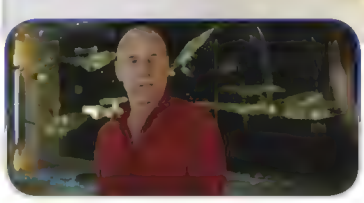
412. USS ENTERPRISE-D FIBER OPTIC DISPLAY MINIATURE. This impressive miniature was built on spec by Meridian Sales and Engineering of Utah, a fiber optics company, and shown to Paramount Studios to demonstrate their engineering capabilities in the field of optical lighting. The miniature features 600 drilled holes for portholes/access doors, which are wired with over 4000 feet of fiber optic strands and illuminate in spectacular fashion. The miniature required over 300 hours to build, and has flashing strobes at the bridge and at the bottom aft section of the fuselage. The nacelles are lighted with fluorescent red and blue lights, and the entire model is mounted on a black finished stand with gold engraved ID plaque. *Note*: the starboard red nacelle bulb needs replacement, but overall the miniature is in excellent working condition. The base even has an exhaust fan to dissipate heat, and the light source in the base is wired with a motion detector that activates the display. This miniature was toured throughout the nation to various *Trek* and science-fiction conventions. The display measures 32 in. square.
$3,000 – $5,000

413. Klingon Bird of Prey dagger and sheath from *Star Trek: Generations*. (Paramount, 1994) Klingon Bird of Prey dagger made of stainless steel with retractable side blades, operated by a pushbutton on the handle. Measures 12 7/8 in. overall, and accompanied with the black leather sheath. These props were manufactured by United Cutlery, and were purchased by the production crew for use on the set by Klingon extras. Paramount later forced United Cutlery to cease production of these daggers, invoking copyright infringement. A rare *Star Trek* collectible. **$400 – $600**





414. Four Clark Schaffer original design drawings for *Star Trek: Generations*. (Paramount, 1994) Each of these impressive sketches are accomplished in pen on 11 in. x 17 in. sheets of heavy illustration board, and feature a Klingon Command Chair (2), a Stellar Cartography Console, and the Deflector Control Panel with overlay showing the control module when extended from the bulkhead. Each is signed and dated by Schaffer at the lower right. Perfect for framing and prominent display. **$300 – $500**

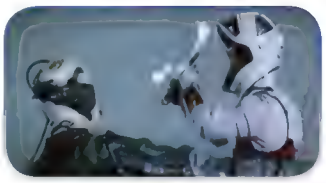


415. Gold-plated screen-used USS Enterprise-B model created for *Star Trek: First Contact*. (Paramount, 1996) This 18 in. resin model has been dipped in 24k gold, and was on display on a custom stand with engraved ID plate in the observation lounge of the Enterprise. This model was one of several in the breakaway display case that played a key role in the film's most dramatic moment, when Picard comes to the realization that his vengeance towards the Borg is interfering with his best judgment to save the crew and sacrifice his ship. In a fit of rage, Picard smashes the trophy case where this model was displayed. A fantastic piece of screen-used memorabilia from the film! **$2,000 – $3,000**

416. Commissioning plaque for Picard's yacht, the Cousteau. Commissioning plaque made of bronzed material on Plexiglas, seen to the right of the entrance door of Picard's yacht, and on the right of the co-pilot's chair. Measures approx. 9 ¾ in. x 6 in., and mounted to a larger piece of black Plexiglas. **$200 – $300**

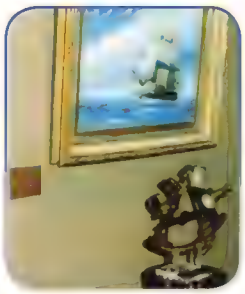
417. USS Enterprise commissioning plaque from *Star Trek: First Contact*. (Paramount, 1996) This handsome plaque is constructed of bronze-painted masonite, and measures 10 in. x 16 in. Positioned on each side of the entrance to the turbolift on the bridge. **$400 – $600**

418. **ISOLINEAR CHIPS AND HOLDER FROM *STAR TREK: FIRST CONTACT*.** (Paramount, 1996) Four isolinear chips, accompanied with a Lexan holder printed *"U.S.S. Enterprise 1701E"* in silver letters on the front facing side. **$400 – $600**



419. **KLINGON MEK'LETH STUNT WEAPON USED BY WORF IN *STAR TREK: FIRST CONTACT*.** (Paramount, 1996) Silver and brown painted rubber Klingon sword, measuring 21 in. from top to bottom. Used by Worf to hack apart the attacking Borg during the space walking expedition outside of the ship, in order to prevent the Borg from activating the interplexing beacon. A highly visible prop weapon from an exciting moment of the film. **$800 – $1,200**

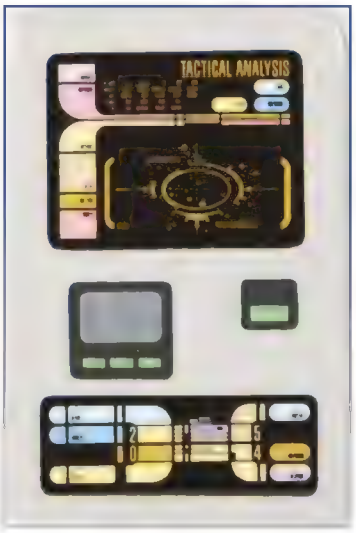
420. **BORG SHOULDER PADS FROM *STAR TREK: FIRST CONTACT*.** (Paramount, 1996) Heavy injection-molded rubber shoulder pads / chest piece painted in dark shades of grey/black, silver and copper, with nylon back strap for attachment to the actor. Used by one of the menacing Borg drones in the film. **$500 – $700**



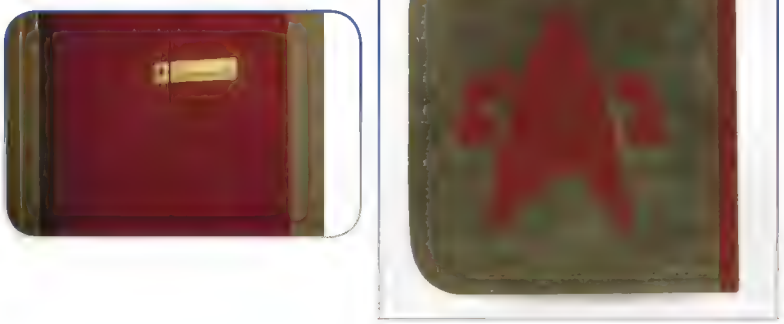
421. **USS ENTERPRISE SAILING SHIP ID PLAQUE FROM THE PAINTING IN PICARD'S CABIN IN *STAR TREK: FIRST CONTACT*.** (Paramount, 1996) 4 in. x 5 in. tin label with bronze-type facing and raised letters reading *"Presented to USS Enterprise NCC 1701-D by Fleet Historical Museum, San Francisco, Earth"*. Used as labeling for the oil painting of the USS Enterprise sailing ship in Picard's cabin. **$200 – $300**

422. **STATIC TRICORDER FROM *STAR TREK: FIRST CONTACT* AND *STAR TREK: INSURRECTION*.** (Paramount, 1996 & 1998) Silver-painted resin Tricorder prop, with color graphics and three Lucite windows. The bottom edged is hinged, and opens to reveal the static color graphics. Measures 3 in. x 4 in. x 1 ½ in. when closed. **$1,000 – $1,500**

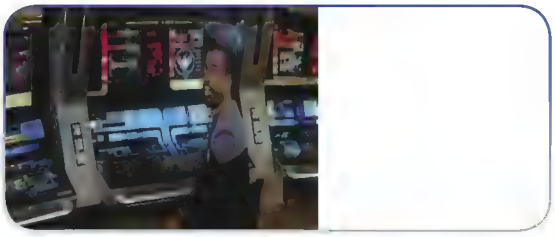
423. **LARGE STATIC P.A.D.D. FROM *STAR TREK: FIRST CONTACT* AND *STAR TREK: INSURRECTION*.** (Paramount, 1996 & 1998) This large P.A.D.D. is constructed of red-painted resin (or wood) with large central graphic reading *"Duty Roster - 09-0867"*, with the names of various crew members beneath. Measures 9 ½ in. x 6 in. **$600 – $800**

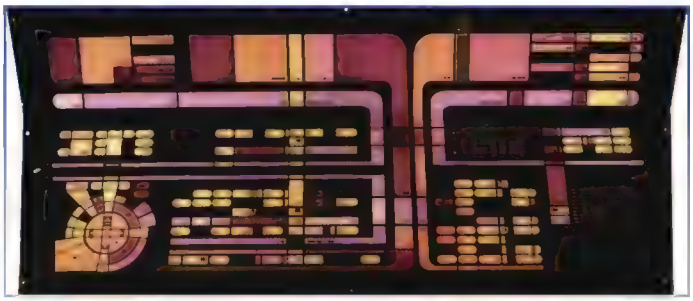


424. Static P.A.D.D. from *Star Trek: First Contact* and *Star Trek: Insurrection*. (Paramount, 1996 & 1998) Small (4 in. x 6 in.) P.A.D.D. made of grey-painted resin with high-quality adhesive graphics on the face reading *"Technical Analysis"* with a depiction of a star system, and other actuators below. Verso graphic reads *"855 Optical Data Net Service Access"*. **$500 – $700**

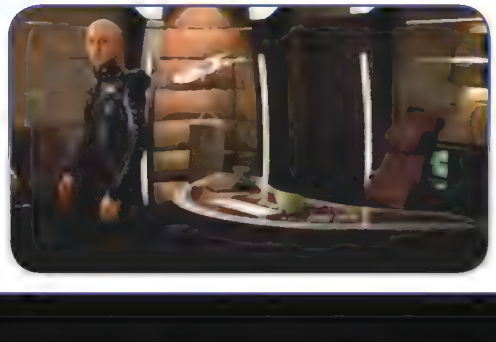


426. Starfleet insignia placard from Picard's cabin in *Star Trek: Nemesis*. (Paramount, 2002) This synthetic Starfleet insignia placard measures approx. 2 ½ in. square, and was located on one of the doors to Capt. Picard's cabin. Comes with a letter of authenticity from a computer engineer who worked on the set. **$300 – $500**

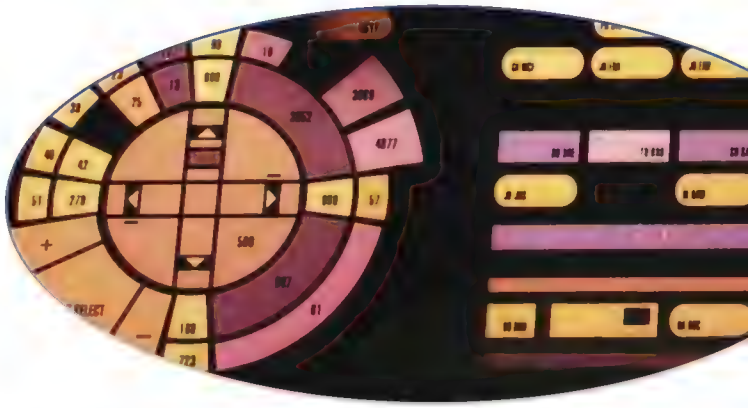




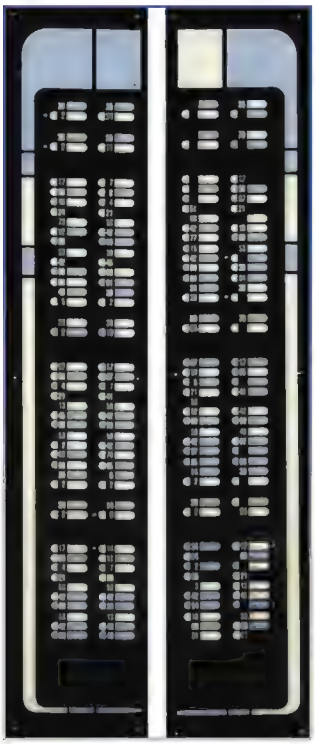
427. Geordi's bridge console panel from *Star Trek: Nemesis*. (Paramount, 2002) Large smoke-tinted panel with numerous navigation markings, designed to be back-lit on the bridge of the Enterprise-E. The lower right portion exhibits smoke and spark damage as incurred during filming of the battle sequences on the set. Measures 49 in. wide x. 22 in. tall. The console was used primarily by Geordi (LaVar Burton) in the film. Comes with a letter of authenticity from a computer engineer who worked on the set. **$1,000 – $1,500**

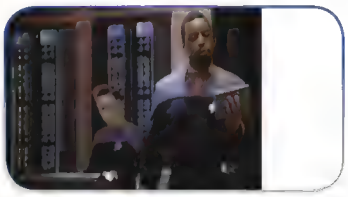


425. Clear plastic model of the USS Enterprise-E from *Star Trek: Nemesis*. (Paramount, 2002) Clear resin model of the Enterprise-E measuring approx. 28 in. long x 14 in. wide, mounted on a custom stand. One of only four made for use in the Enterprise ready room. *Note*: one nacelle was previously broken, but has been professionally repaired. **$2,000 – $3,000**

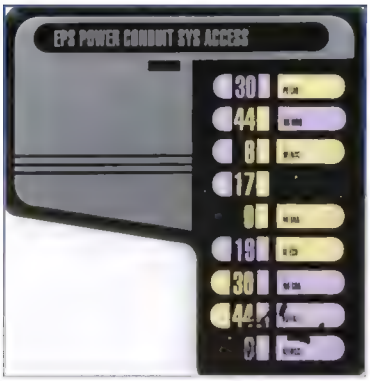


428. BACKLIT PANEL FROM DATA'S WORKSTATION FROM *STAR TREK: NEMESIS*. (Paramount, 2002) This backlit plexiglas panel measures approx. 24 in. x 5 ½ in., and was used as a wing panel from one of Data's workstations on the bridge of the Enterprise. Comes with a letter of authenticity from a computer engineer who worked on the set.
$500 – $700





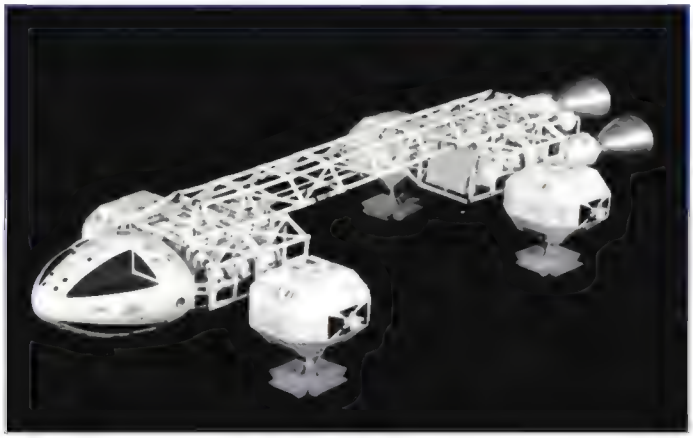
429. PAIR OF ENTERPRISE WARP CORE PANELS FROM *STAR TREK: NEMESIS*. (Paramount,2002) Smoke-tinted Plexiglas panels with blue and white painted indicators, used in the Warp Cove in Engineering aboard the Enterprise-E. Each measure 44 in. x 8 in. Comes with a letter of authenticity from a computer engineer who worked on the set.
$800 – $1,200



430. EPS POWER CONDUIT PANEL FROM *STAR TREK: NEMESIS*. (Paramount, 2002) This plexiglas *"EPS Power Conduit"* panel measures approx. 8 in. x 8 in., and was displayed in the Enterprise engineering set near the ship's Warp Core. The piece has some surface scratches, incurred during filming, and as do many of the *Star Trek* set pieces, one of the buttons is marked (humorously) "LO FAT"! Comes with a letter of authenticity from a computer engineer who worked on the set. **$400 – $600**

431. WARP CORE ENGINEERING PANEL FROM *STAR TREK: NEMESIS*. (Paramount, 2002) This plexiglas panel measures approx. 16 in. x 12 in., and was used on the upper decks of the Enterprise engineering set surrounding the ships' Warp Core. Designed to be backlit with fluorescent lights, mounted against a plywood backing. Comes with a letter of authenticity from a computer engineer who worked on the set.
$500 – $700

432. BABY SHOES FOR B'ELANNA'S CHILD FROM THE *STAR TREK: VOYAGER* EPISODE "HUMAN ERROR". (Paramount TV, 1995-2001) Infant lace-up shoes made of a dark iridescent fabric, presented by Seven of Nine to B'Lanna for her baby. From the Season 7 episode "Human Error", originally aired on March 7, 2001. **$200 – $300**



434. Lorne Green leisure tunic and robe from *Battlestar Galactica*. (ABC-TV, 1978-79) Brown suede short robe with matching belt, accompanied with a royal blue rayon turtleneck tunic with zipper back closure. Worn by Lorne Green as Commander Adama. **$3,500 – $4,500**

433. Eagle spaceship model from *Space: 1999*. (CBS-TV, 1975-77) This 22 inch "Eagle" spaceship was built by master model-builder Martin Bower, whose credits include *Alien*, *Blake's 7*, *Dr. Who*, *Flash Gordon*, and *Captain Scarlet and the Thunderbirds*. Bower built the original Eagle for *Space: 1999*, and was commissioned to build this exact replica model which was completed in 1989. In addition to the Command Module and the Superstructure, this Eagle is accompanied with a Standard Passenger Pod and a Laboratory Pod. It is constructed of metal tubing painted white, with mostly die-cast metal and resin parts, and very little plastic except when necessary. The quality and workmanship that went into this wonderful model is absolutely incredible. This is one of only three Eagles ever built by Bower: one for the television production, and two (including this one) for collectors. Accompanied with a certificate of authenticity from Martin Bower, and the model itself has a maker's mark on the bottom. Bower himself has stated that this model would cost approx. to $20,000 to re-create today! *Note*: the model will require some touch-up and minor repair, as some small parts and joints are not properly aligned (minor imperfections incurred during shipping). The fine detail on every facet of this model and associated pods is absolutely amazing! **$4,000 – $6,000**

435. Jane Seymour "Serina" dress from the *Battlestar Galactica* pilot episode. (ABC-TV, 1978-79) Powder blue sheer dress with navy blue trim, as worn by Jane Seymour as "Serina" in the pilot episode. **$3,500 – $4,500**

436. AURORA'S CELESTRA JUMPSUIT AND BELT FROM *BATTLESTAR GALACTICA*. (ABC-TV, 1978-79) Silver coverall jumpsuit with zippered pockets and padded bodice, with red and silver insigna patch on the left shoulder. Worn by Ana Alicia as "Aurora". **$1,500 – $2,000**

438. BRIDGE OFFICER'S CAPE FROM *BATTLESTAR GALACTICA*. (ABC-TV, 1978-79) Blue suede cape with silver bouillon embroidery at the edges, worn by a bridge officer aboard the Galactica. **$400 – $600**

437. FEMALE BRIDGE OFFICER'S TUNIC AND PANTS FROM *BATTLESTAR GALACTICA*. (ABC-TV, 1978-79) Blue velveteen uniform tunic with silver bouillon embroidery, accompanied with a matching pair of pants, as worn by the female bridge officers aboard the Galactica. **$1,500 – $2,000**

439. HERO CYLON RIFLE FROM *BATTLESTAR GALACTICA*. (ABC-TV, 1978-79) This rifle was used in numerous episodes throughout the series by the Cylons, the main enemy of the Galactica fleet. This rare working version of the rifle is constructed of black vaccuform, incorporating a trigger that illuminates an intricate row of lights in the clear barrel. Black decorative Cylon designs are also featured on either side of the stock and on the bayonet. There are only two working Cylon rifles known to exist, which makes this rifle one of the rarest pieces of original memorabilia from this popular show that a collector could hope to own. Measures 36 ¾ in. in length, including the bayonet. **$3,000 – $5,000**

440. Imperious Leader costume from *Battlestar Galactica*. (ABC-TV, 1978-79) In command of the entire Cylon Empire, Imperious Leader is an I-L Series Cylon, reptilian in form like his ancestors, and capable of high-level reasoning. The costume is constructed of a long red fabric robe with attached red leather leaf appliqué, with a surmounted dark resin "halo". The head is constructed of fiberglass with latex lizard-like appliance (since dried out), and clear marble eyes which were previously wired to illuminate. The head has since broken, but the original shape is clearly evident and some additional small pieces are included. The costume is mounted on a wooden base with central metal support, and stands fully 7 ½ feet tall. A fantastic, one-of-a-kind costume from the series. **$6,000 – $8,000**

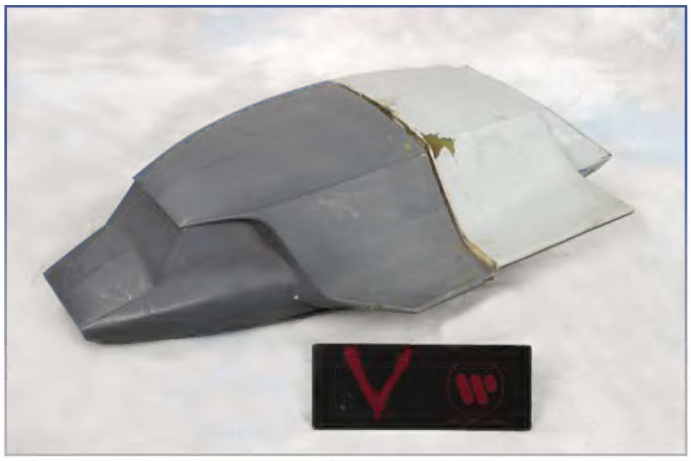
441. Original hero Lucifer costume from *Battlestar Galactica*. (ABC-TV, 1978-79) Hero Lucifer lighted head, torso and costume, consisting of a hard plastic purple head with clear cranium, interspersed with numerous tubes which are designed to light from within. The lips, eyes and eyebrows of this I-L Series Cylon are all wired with LEDs, and would illuminate when Lucifer spoke on the show. The silver and black lamé robe and cape have several small eyelets in the front center chest area, so that the actor inside the costume could see. This is one of only three Lucifer heads made for the show, and this is the hero close-up costume head used throughout the series! One of the best props/costumes from this classic science-fiction series still in existence, it remains in excellent condition and has been meticulously cared for since the end of production. **$12,000 – $15,000**

442. ORIGINAL RALPH MCQUARRIE COSTUME SKETCH OF AN OVION CREATURE FOR *BATTLESTAR GALACTICA*. (ABC-TV, 1978-79) Finely detailed sketch of a four-armed insect-like Ovion carrying a weapon, accomplished in watercolor and ink on an 8 ½ in. x 11 in. leaf of artist's drawing paper, signed at the lower right *"R.McQ."* in black ink. Housed in a custom frame. **$2,500 – $3,500**

444. ORIGINAL FULL-HEAD REPTILIAN MASK FROM *V*. (NBC-TV, 1984-85) This latex mask was worn by the un-disguised "Visitors", and features an internal air bladder which inflates the upper "eyebrow" crests, allowing them to oscillate up and down. In very good condition considering its age. **$600 – $800**

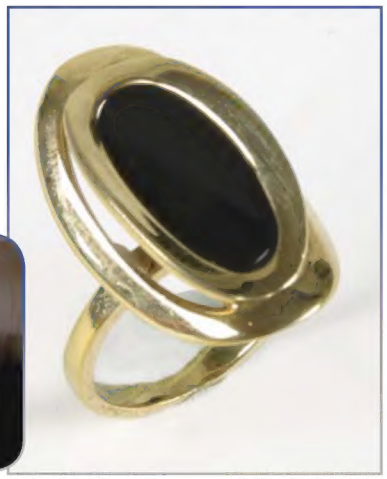
443. VISITORS UNIFORM JUMPSUIT COSTUME FROM *V*. (NBC-TV, 1984-85) Full length rust-orange uniform jumpsuit with matching vest, gold rank trim and alien emblem at the left chest. Accompanied with a black military web belt with similar logo at the buckle and two attached black leather pouches, black quilted vinyl gauntlets and a black baseball-style cap with alien logo. **$1,000 – $1,500**

445. MOTHERSHIP FILMING MINIATURE FROM *V: THE FINAL BATTLE*. (NBC-TV, 1984) Finely detailed wooden miniature ship painted grey and black, with light grey detailing on the underside and small white windows hand applied in white paint on the perimeter edge. Used in the filming of the special effects sequences when the mother ship arrives over the cityscape. Includes the black-painted arched steel shaft that supported the ship on the set, which was fastened to a small coupling/hole on the back side of the edge of the ship. Measures 7 in. diameter. A great special effects prop from this cult classic. **$3,000 – $5,000**



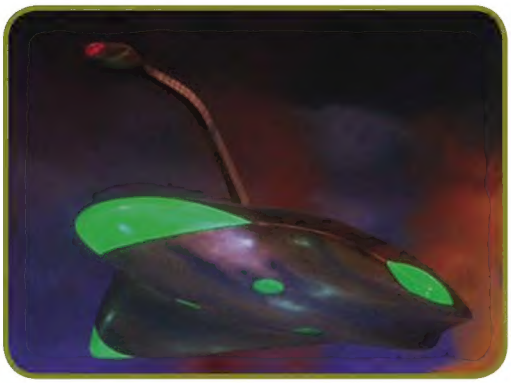
446. Fighter/Shuttle molding master from *V: The Series*. (NBC-TV, 1984-85) Large-scale miniature fighter/shuttle master, used to create the molds for the fighters and shuttles as used in this cult series. Only the fore and aft master portions are included, as the mid-sections were all of varying lengths, used in different configurations on the show. **$1,000 – $1,500**

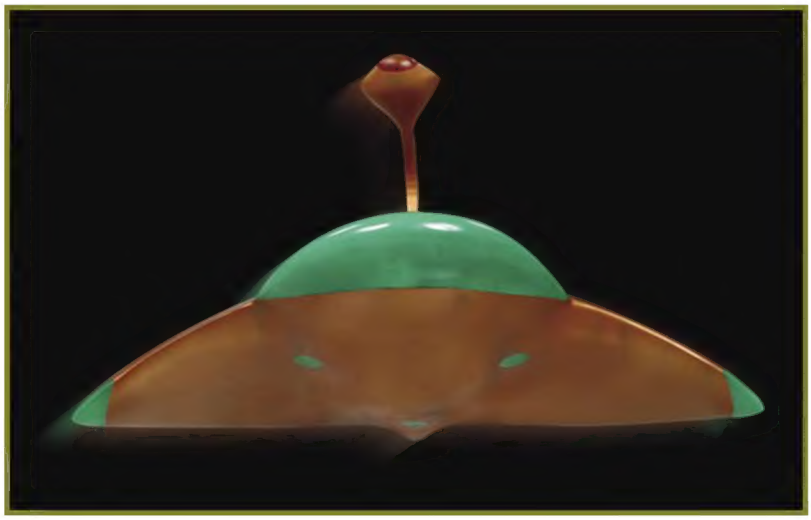
449. Cyclopean plaster head sculpture for *Monsters*. (Laurel Entertainment TV, 1988-90) This Cyclopean plaster head sculpture was created by Dick Smith, special make-up consultant for the series, used to create the mask for the opening credit sequence when the cyclopean housewife brings snacks to the living room. Comes with a letter of authenticity from Dick Smith. **$200 – $300**



447. Visitor's female ring from *V: The Series*. (NBC-TV, 1984-85) Gold ring with dark center onyx-like jewel, as worn by the characters Diana and Lydia in the series. This is one of only ten made for use in the production. **$300 – $500**

448. Ron Perlman "Vincent" costume from *Beauty and the Beast*. (CBS-TV, 1987-90) Complete costume consisting of a sweater with leather ties at the neck, a distressed textured tunic with assorted leather ties and tan leather shoulders, and wool trousers with large leather patchwork sections at the knees and waist cinch. Worn by Ron Perlman as "Vincent"/"The Beast" in this wonderful series which has developed a huge cult following. **$1,000 – $1,500**





450. WAR MACHINE MINIATURE SPACECRAFT FROM THE *WAR OF THE WORLDS* TV SERIES. (Paramount TV, 1988-90) Designed to dutifully resemble the original ominous, copper alien spacecraft from the 1953 cult classic film, *War of the Worlds*, this "War Machine" measures an impressive 46 in. wide at the wings, and stands approx. 20 in. tall. It was made by noted minature effects modeler Greg Jein, and has been completely restored to its original filmed condition. It appeared in the 1980s TV series of the same name (subtitled *The Second Invasion*), and is wired to illuminate at the green wing tips, the elevated "eye" probe, and the bottom of the ship. This working hero prop still lights up via an internal electric cord that can be easily accessed. This is likely the most recognizable spacecraft design in film history, and since the earlier ships from the motion picture are thought to have been melted down for the war effort, this may be the only ship bearing the famous, fluid design available to private collectors.

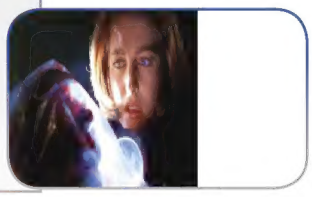
$10,000 – $12,000

451. Collection of miscellaneous handheld props from *Earth II*. (ABC-TV, 1971) This lot consists of a number of small props used in this short-lived sci-fi series, most constructed of wood and painted in silver and grey with other detailing. Includes static scanners and other task-specific props. **$300 – $500**

453. Gillian Anderson safety goggles from *The X-Files*. (Fox TV, 1993-2002) Safety goggles worn by Gillian Anderson as "Agent Dana Scully" during autopsies, accompanied with a small white cotton handkerchief stained with studio blood from a Scully nose bleed (a symptom of the cancer that afflicts her), as well as a second clean one, both from the episode "Max" which originally aired on March 23, 1997. Also includes a set of ancient church manuscripts on brown parchment, torn into various sizes in the episode "Hollywood AD", which aired on April 30, 2000. **$1,000 – $1,500**

452. David Duchovny costume from *The X-Files* episode "Signs and Wonders". (Fox TV, 1993-2002) Mulder's blood-stained costume from this season 7 episode, complete with white shirt with studio blood on the collar, and matching jacket and pants. Comes with a certificate of authenticity from Fox. **$1,000 – $1,500**

454. Special effects burned Chinga doll from *The X-Files* episode "Chinga". (Fox TV, 1993-2002) Chinga doll measuring approx. 21 in. long x 10 in. wide, dressed in burned Victorian-era clothing with scorched hair and a blistering face. Used in the popular episode "Chinga", which originally aired on February 8, 1998 and was written by Stephen King. This evil, talking doll met its end when it was incinerated in a microwave oven by Scully. **$1,500 – $2,000**



455. SPECIAL EFFECTS ACID-BURNED SKULL FROM *THE X-FILES* EPISODE "THE PINE BLUFF VARIANT". (Fox TV, 1993-2002) Acid-burned human skull prop constructed of foam and rubber with plastic eyes, attached faux blood stained hair, and rotting skin made to simulate acid burns. Used in the episode "The Pine Bluff Variant".
$1,000 – $1,500

457. PROP VOLUNTEER RIFLE FROM *EARTH: FINAL CONFLICT*. (CBC, 1997-2002) Black and silver-grey painted vaccu-form rifle, approx. 2 ½ ft. in length. Used throughout the entire five-year run of the series.
$300 – $500

456. MALE ATAVUS ALIEN SUIT FROM *EARTH: FINAL CONFLICT*. (CBC, 1997-2002) Heavy custom-made green rubber alien costume, used in multiple episodes in the fifth season. Acquired directly from Tribune Entertainment following the completion of the series. **$600 – $800**

458. DAVID BOREANAZ SUIT FROM *ANGEL*. (Fox TV, 1999-2004) Custom-tailored John Varvatos grey wool suit jacket and matching pants, worn by Boreanaz as "Angel", the title character in this successful *Buffy the Vampire Slayer* spin-off. Comes with a certificate of authenticity from Fox. **$300 – $500**